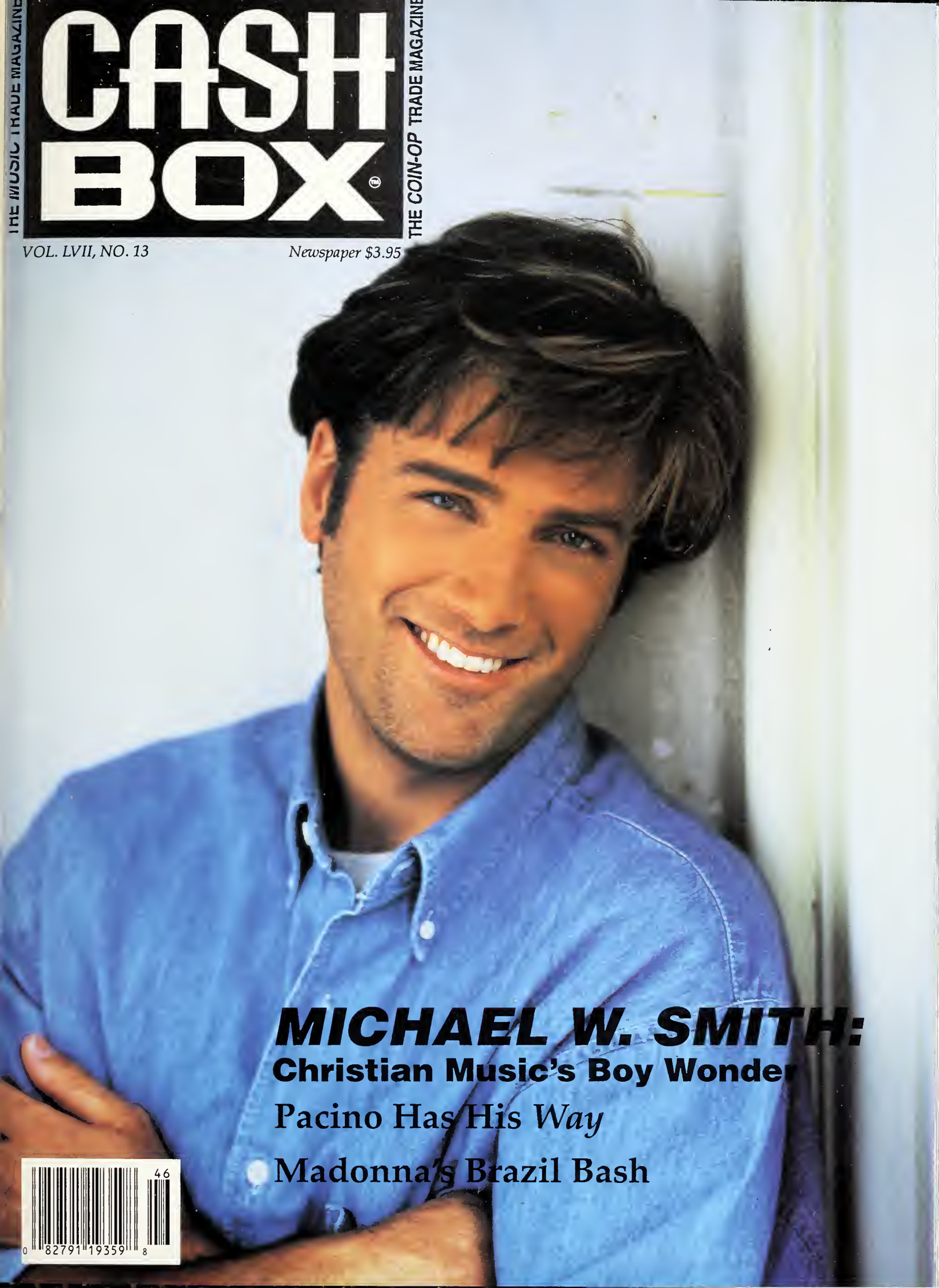
THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

VOL. LVII, NO. 13

Newspaper $3.95



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Christian Music's Boy Wonder

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Madonna's Brazil Bash

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VOL. LVII, NO. 13, NOVEMBER 20, 1993

CASH BOX

THE *MUSIC* TRADE MAGAZINE

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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas holidays) by *Cash Box*, 345 W. 58th Street Suite 15W, New York, NY 10019 for $180 first class.
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POSTMASTER: Send address changes to CASH BOX, 345 W. 58th St. Suite 15W, New York, NY 10019

INSIDE THE BOX

COVER STORY

Michael W. Smith: Christian Music's Boy Wonder

Celebrating 10 years of music in 1993, gold and platinum seller Michael W. Smith has defined and redesigned the genre of Contemporary Christian music while most recently introducing his brand of positive pop to larger audiences of the mainstream with hits like "Place In This World" and "I Will Be Here For You." Now, with three new anniversary projects for the RCA/BMG-distributed Reunion Records, Smith's walk down memory lane will delight both fans and music buyers alike this holiday season with a comprehensive audio and video catalog of Smith's hits.

—see page 18

Pacino Has His *Way*

Al Pacino, fresh from his Oscar-winning performance in *Scent of a Woman*, is back on the big screen with another mesmerizing lesson in acting. He stars in Brian De Palma's latest crime drama, *Carlito's Way*. Sean Penn and Penelope Ann Miller co-star.

—see page 8

Madonna's Brazil Bash

The Material Girl brought her *Girlie Show* to Sao Paulo and Rio last week and took Brazil by storm. She was much more successful with fans and critics alike than her pal, Michael Jackson, who also performed there recently.

—see page 6

NUMBER ONES

POP SINGLE
I'd Do Anything For Love
Meatloaf
(MCA)

R&B SINGLES
Just Kickin' It
Xscape
(SO SO DEF/COLUMBIA)

COUNTRY SINGLE
Almost Goodbye
Mark Chesnutt
(MCA)

RAP SINGLE
Flow Joe
Fat Joe
(VIOLATOR/RELATIVITY)

POP ALBUM
VS
Pearl Jam
(EPIC)

R&B ALBUM
Get In Where Ya Fit In
Too Short
(JIVE)

COUNTRY ALBUM
Common Thread
Various Artists
(GIANT)

CHRISTIAN COUNTRY
Each Step I Take
Fox Brothers
(MORNING STAR)

CONT. CHRISTIAN
Crazy 'Bout Jesus
Randy Coward
(EXPRESSION)

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RIAA OCTOBER METAL MINED: The Recording Industry Association of America's October awards included 18 Gold, 14 Platinum and eight Multi Platinum albums, one short-form album, six Gold and two Platinum Singles. In the music video category, **PolyGram Music Video** took two Gold and one Platinum longform music video awards.

Ice Cube's *Kill At Will* from **Priority Records** hit one million and marked the second Multi-Platinum short-form album for the year. His single "Check Yo Self" also mined Platinum. Other October 1993 highlights include:

Billy Joel rolling down the *River Of Dreams* to two million; **Mariah Carey** opening a Double Platinum *Music Box*; and **Garth Brooks** picking up the Triple Platinum *In Pieces*.

Bon Jovi slid past 10 million sales from 1986 on *Slippery When Wet* into Multi Platinum while their *Keep The Faith* video from PolyGram Music Video marked their fourth Gold longform to date.

Country cousins grinning at Gold albums their second time around were **Billy Dean**'s *Fire In The Dark*, **Sammy Kershaw**'s *Haunted House*, Sweet **Suzy Bogguss**' *Voices In The Wind* and **Patty Loveless**' *Only What I Feel*. **Mark Chesnutt** said hello to his third Gold album, *Almost Goodbye* while ***Confederate Railroad*** laid their first Platinum tracks with their self-titled debut LP. **Dolly Parton** went *Slow Dancing With The* Platinum *Moon*.

First Gold singles were awarded to dance club divas **Zhane**'s "Hey Mr. D.J." and **Toni Braxton**'s "Another Sad Love Song." **Walt Disney**'s "Aladdin" single went Gold while the motion picture soundtrack of the same name fame reached Multi Platinum at three million.

U2's *Achtung Baby* from PolyGram Music Video snagged their first Platinum longform music video.

MUSICARES CARES FOR ESTEFAN: Gloria Estefan will be honored by **NARAS** as the **MusiCares 1994 Person Of The Year**. She will receive the honor at a special fundraising dinner at New York City's Waldorf Astoria, February 27, 1994. The dinner will be part of a week-long series of high-profile events leading up to the **36th Annual Grammy Awards** at Radio City Music Hall March 1, 1994. The annual MusiCares fundraising dinner began in 1991 when David Crosby was honored. Bonnie Raitt and Natalie Cole were chosen as MCPOY in '92 and '93 respectively.

MusiCares, one of the charitable initiatives within the non-profit NARAS Foundation, focuses the attention and resources of the music/recording industry on the human services and welfare issues of concern to music and recording professionals.

AMA IS 20 YEARS OLD: One of the most popular awards and entertainment presentations for the last two decades, will celebrate 20 years of music superstars, hits, performances, moments and memories when **Kenny Rogers** hosts *The American Music Awards 20th Anniversary Special*, a two-hour, primetime, star-studded event on **ABC-TV** Saturday, November 27, 8-10 p.m. Eastern and Pacific time and 7-9 p.m., Central time.

The American Music Awards, TV's highest-rated music awards special, annually honors the public's favorite recording artists in six areas of music: Adult Contemporary, Country, Heavy Metal/Hard Rock, Pop/Rock, Rap/Hip Hop and Soul/Rhythm & Blues. In all, almost 500 awards have been presented since the show's inception.

The *20th Anni Spec* is a presentation of **dick clark productions, inc.** with **Dick Clark** serving as exec producer. **Al Schwartz** and **Larry Klein** are the producers. **Jeff Margolis** directs; **Robert Arthur** and **Paul Grein** writers; **Ray Klausen** is art director; **Lenny Stack**, musical director; **Don Wollman**, exec in charge of production; **Fran La Maina** is exec in charge.

ON THE MOVE

Cataneo

Bloom

Foster

Maidenberg

Kremen

Goldstein

Kaplan

Mills

■ **Mary Ellen Cataneo** has been promoted to senior vice president of the communications division at **Sony Music Entertainment**. Since 1989 she has been vice president, national press and public information, Columbia Records. ■ **Qwest Records** has named **Ritch Bloom** its vice president of pop promotion. He served as vice president of national promotion for Capitol Records. ■ **Fletcher Foster** has been appointed to the position of vice president, public relations for **MCA Records**. He was previously senior director, national publicity at Arista Records. ■ **Peter Brooks** has been tapped as vice president, re-engineering for **EMI Records Group, North America**. He joins the company following four years with American Express where he held the title of director, re-engineering. ■ **Mercury Records** has upped **Marty Maidenberg** to senior director, marketing. He was formerly director, product development. ■ **Paul Kremen** has joined **Hollywood Records** as director of A&R, soundtracks. He was vice president of A&R, West Coast at MCA Records. ■ **Geffen Records** has announced a couple of appointments. **Wendy Goldstein** has been hired to be director of A&R in New York. She was most recently senior director of A&R at EastWest Records. **Jim Merlis** has joined Geffen as media and artist relations director, also based in New York. He has been manager of alternative publicity for Columbia Records. ■ **Arista Records** has named **Adam Kaplan** to the post of product manager. He was director of sales and marketing at Mute Records. ■ **A&M Records** has made some staff changes. **Kelly Mills** has been appointed director of product development. She was director of advertising for the company. **Mike Nardone** has been named national director of rap promotion for the A&M-distributed Tuff Break label. He was an independent radio promoter for the company. ■ **Gerry Griffith** has become president of **Mecca Don Bros. Entertainment, Inc.**, a full-line music production company based in NYC. He was most recently senior vice president of black music for Arista Records. ■ **Winterland Productions** has promoted **Peter Aranda** to the post of vice president, operations. He was previously director of the department. Winterland also announced that **Philip Cussen**, senior vice president, finance and administration, will assume additional executive management responsibilities within the company. He has been at Winterland since 1985. ■ **John Frankenheimer** has been named co-chair of **Loeb and Loeb**'s entertainment department. He has been a member of the firm's management committee. He joined Loeb and Loeb in 1973.

INDUSTRY BUZZ

Cash Box EAST COAST

By Aaron Steinberg

Giovanni Salah

THE 13TH CMJ MUSIC MARATHON shook the walls of the Waldorf-Astoria last week, a somewhat unlikely location for a convention whose panel topics included "Bitches Ain't Shit but Hos and Tricks" and "The F Word: Being a Feminist in the Music Industry" and whose College Day Keynote speaker was **Jello Biafra** (who says alternative music is "safe, happy, 'shut up and shop' music"). Good heavens, who let *them* in? Performers included **Matthew Sweet** and NYC's **The Spelvins, Concrete Blonde, The Verlaines, Rise Robots Rise** and **Codeine**.

FRIDAY NIGHT AT COLUMBIA University found **Craig Handy** (who you've heard blow tenor for **Betty Carter** on her last two **Verve** albums) orchestrating a two-hours-plus extravaganza at Columbia's stately Miller Theatre. Handy has just released his first album as a leader, entitled *Split Second Timing* (**Arabesque**) and he proved, for this performance at least, that he's long been ready to assume the mantel; an ensemble that could well have steamrollered out of control was kept focused on the tunes but in no way restricted by Craig's capable hand. Exuberant drummer **Ralph Peterson** discovered himself flanked by not one but two percussions, one playing in a Brazilian m.o., another African. The band also included renowned pianist **Danilo Perez** being paired with synth-man **Adam Holtzman**, who supplied eerie, subliminal chord voicings, adding an extra flavoring of moodiness. Handy's own style is more meditative than grandstanding, although his suave appearance might suggest otherwise, his sound is cool but not cold, graceful but not over-polished, and if I'm not mistaken, I daresay I hear some **Joe Henderson** influences in there, although Handy is most assuredly his own man.

WHY WAIT FOR THE HOLIDAYS? **RuPaul** can't! He has just released his own version of "The Little Drummer Boy" (**Tommy Boy**) and will be doing a U.K. television special with **Boy George** and **Nirvana**, among others, in which he will be performing an extra special version of RumPumPumPum.

ATLANTIC'S NEXT HOTSHOT may well be **Giovanni Salah**, a songwriter of but 23 summers who is bent on having his own sound, which these days mixes a laid-back rap style with electric and acoustic guitars and lush, sung passages with percolating drum loops. The album, *Caged Bird*, is just out, with two videos about to surface on **MTV**. The album's most stirring song, "Void The Temptation," will be among them: "A lot of people really like that song," he says, "and a lot of people really get weirded out by that song. It was just one of those songs that came out of me in 10 minutes. Sometimes you're lucky enough to get one of those." The company may be shying away from using it as his first single, as they are a little nervous about its controversial tendencies, though he says it's his favorite.

The album was almost entirely performed by Giovanni and his co-producer/writer **Rob C.**, but his live shows are strictly a two-guitars/bass/drums line-up and tour plans are in the works, possibilities being **Duran Duran, Blind Melon** and **Lenny Kravitz**. Until all of that gets underway, he'll be doing more NYC gigs and continuing to write songs for other artists, as he's done for **Vanessa Williams**. He also produced and wrote tracks for **Lisa Lisa**'s next record.

Cash Box WEST COAST

By Troy J. Augusto

It doesn't exactly make up for his recent Rock 'n' Roll Hall Of Fame snub, but the announcement that Frank Zappa has been inducted into the Hollywood Rock Walk was good news indeed. Since 1965, Zappa has been at the forefront of musical and technical innovation, so it's only fitting that the Walk, whose new inductees are elected by previous honorees, would honor him. The Rock Walk is at 7245 Sunset and is open seven days. *The Yellow Shark*, Frank's recordings with Germany's Ensemble Modern, has just been released, through Rhino, on Barking Pumpkin.

SPEAKING OF THE ROCK WALK, the next act to be enshrined will be **Emerson, Lake and Palmer**, as the groundbreaking progressive rock trio celebrates its 25th anniversary with a noontime November 23 ceremony. On November 16 Victory/Polygram releases *The Return Of Manticore* (the name of the band's original label), a four-CD box set that gathers much of E.L.P.'s best works and also includes a disc of newly recorded songs associated with the three performers (much from their earlier bands) as well as the first studio recording of the trio's interpretation of Mussogorsky's "Pictures At An Exhibition," a piece that they performed on stage in the early '70s. Victory also issues a new E.L.P. album in 1994.

NOTED HARD ROCK JOURNALIST **Jon Sutherland** is now hosting *This Is L.A.*, a weekly rock performance show that airs every Saturday late-night at 2:00 a.m. on KCOP, Channel 13. The program tapes on Sundays at W. Hollywood's Troubadour and admission is free. Some of the program's first guests have included Mercury's Greta, funksters **Total Eclipse**, Hollywood Records act **The Things** and MCA's **Sativa Luvbox**. Plans are for the show to turn syndicated for national distribution.

IN BRIEF BUSINESS NEWS, L.A.-based, national hip-hop paper **Rap Sheet** has announced, in a statement from editor-in-chief Darryl James, that the magazine will no longer carry advertisements containing guns, glorifying extreme violence or containing death threats and called on other publications to follow suit. Said James: "I believe that ads that gratuitously appear to advocate violence with automatic weaponry have no place in a magazine with a substantial portion of urban teen readers."... Author **J. Randy Taraborrelli** and Motown Records founder **Berry Gordy** have settled a lawsuit, with no further action due, that had claimed that the writer, in his *Michael Jackson: The Magic And The Madness* had portrayed Gordy in a light that "seriously and unjustly" injured his reputation. Future editions of the Carol Publishing book will, without admitting wrongdoing, delete the offending remarks.

After its recent sold-out show at the Palace with Belly, members of Capitol act Radiohead were presented with gold record awards for their *Pablo Honey* debut. Seen here is the British group, along with a gang of label promotion types.

TALENT REVIEWS

Pearl Jam

By Troy J. Augusto

EMPIRE POLO CLUB, INDIO, CA—Did they live up to all the pre-show hype? Yes and no. When Pearl Jam's singer and lyricist Eddie Vedder is at the top of his game—when he reaches down deep into his soul, like he often did at this Indio show—the band is an engrossing and moving one, lifting often told tales of inner rage and youthful angst to dizzying and affecting new heights. But when reluctant star Vedder is tentative or the focus moves to the rest of this Seattle-based quintet, questions about Pearl Jam's ultimate impact are inevitable.

As it was, the stirring, effective moments by far outweighed the questionable ones at this desert concert. After a slow, anxious start, "Animal," a muscular stomp from the band's new, mega-selling Epic album *Vs*, provided the 100-minute show's first inspired moment. Startling words of inhumanity were wound around a tightly delivered rhythmic groove that set off a tidal wave of swaying bodies that rolled from the front of the stage to the rear of this giant, dusty field, carrying with it the soul-squeezed exhortations of Vedder.

Other powerful moments, like the police brutality reviling "W.M.A." or hit "Jeremy," with its dramatic and horrifying tale of adolescent suicide, saw Vedder, otherwise an introverted performer, caught up in his art, drawing strength from both his words and his captivated, though reserved audience.

Musical highlight of the show was a mid-set string of music that included the energetic, near-Zep thrash of "Blood," early band hit "Alive," a slick take on "Once" and "Rats," a bizarre tune that portrays people as less respectful than rodents. Naturally, that song was followed by a shoe-throwing spree from some of the assembled who seemed set on proving the song's anti-human sentiment. As the big crowd began filing out, during a particularly lame version of The Who's "Baba O'Reilly," one had to wonder if Mr. Vedder has the neccessarry internal fortitude to keep Pearl Jam at or near the rock world's cutting edge. This show asked that $64 question but didn't answer it.

Meat Loaf

By Fred L. Goodman

WADSWORTH THEATER, WESTWOOD, CA—It was 16 years in the making, but one of rock's most amazing comebacks has happened. In 1977 Meat Loaf burst upon the rock scene with *Bat Out Of Hell*, an album that over the span of those 16 years has become a classic. Consistently going gold in the U.S. year after year, the album is now the longest-charting record in British chart history and has sold in excess of 23 million units. All this, plus his odd name, weight, stage presence and acting career made Meat Loaf a cult figure in rockdom, but not a star.

Now with the release and instant success of his long-awaited sequel, *Bat Out Of Hell II: Back Into Hell* (MCA), Mr. Loaf is mainstream once again. The single, "I'd Do Anything For Love (But I Won't Do That)," is #1, and that's the tune with which he opened his "warm-up for world tour" show that he performed in front of 1,900 adoring fans at the Wadsworth, probably the smallest venue he'll play for a long time.

Culling material from his two Jim Steinman-penned hit albums, the slimmed-down Meatman from Texas sang such favorites as "Two Out Of Three Ain't Bad," "You Took The Words Right Out Of My Mouth," "Bat Out Of Hell" and "Heaven Can Wait" plus new songs "Objects In The Rear View Mirror" and "Life Is A Lemon." His now classic "Paradise By The Dashboard Light" was a fitting encore, with comely background singer Patricia Russo sharing center stage with Meat. Their comical/sexy jousting was a high point. Meat's manic/moving readings of Steinman's highly theatrical tunes made for an evening that was part Springsteen, part Spector and part Lloyd Webber. It's rock 'n' roll at its most dramatic and bombastic—and it's terrific.

Welcome back, Mr. Loaf.

Cash Box MUSIC PUB

By Fred L. Goodman

28 TUNESMITHS IN HARMONY: *In Harmony With The Homeless* is the project brainchild of creative arts therapist **Katherine Woodward** and independent music publisher **David Powell**, whose goal it is to give a voice to the men and women who have made it off the streets and are in the process of transforming their lives, and to spread their message of hope and inspiration by creating an album of songs based upon their experiences.

Phase One, led by Powell and Woodward, began last spring at the Los Angeles Mission with the pre-screened group of 14 "Mission Writers" attending five workshops focusing on the craft of songwriting, creative writing exercises and the formulation of song ideas based on the heartwarming and emotional sharings of the individuals in the group.

Phase Two saw the addition of 28 "Pro Writers" pairing off with the Mission Writers for four summer Saturday workshops to turn those stories into finished songs. Engineers, musicians, and producers all donated their time and skills to complete the demos. Award-winning video producers **Barbara Kraft** and **Kert Vander-Meulen** shot over 10 hours of documentary footage.

A "Demo Party" for the press, media and music industry will be held Wednesday, November 17 at the Troubadour in West Hollywood to coincide with **National Hunger and Homelessness Awareness Week**. The songs will be performed live by the Mission and Pro Songwriters, as well as by guest artists. Proceeds will benefit the Los Angeles Mission. Woodward and Powell can be reached at (310) 398-9650.

NAS HONORS WEBB: Jimmy Webb is the recipient of the 1993 Lifetime Achievement Award and will be honored at the 8th annual **Salute to the American Songwriter** benefit concert December 3 at the Wilshire Ebell Theatre in Los Angeles. **Paul Williams** has been set to host.

Other "writers behind the hits" set to join the festivities are **Glen Campbell, Hoyt Axton, Mae Axton, Johnny Mandel, Will Jennings** and **Dave Frishberg**. All proceeds will benefit the educational programs of the **National Academy of Songwriters**. For more information please call **Bobbi Marcus Public Relations** at **(310) 829-9800** or NAS at **(213) 463-7178**.

ASCAP SENIORS NAMED: In line with the new ASCAP agenda adopted last month by ASCAP's board of directors, ASCAP COO **John A. LoFrumento** has appointed five of ASCAP's top managers to the society's new Senior Group. They are: **Peter Boyle**, chief economist; **Todd Brabec**, director of membership; **L. Barry Knittel**, director of licensing; **Karen Sherry**, director of communications; and **Al Wallace**, director of operations and systems. A new chief financial officer, to be named shortly, will also be part of the Senior Group. LoFrumento reports to ASCAP president **Morton Gould**.

DOTTED LINES: MCA **Music Publishing** has signed a new worldwide co-publishing agreement with songwriter/producer and Grammy award-winning arranger **Glen Ballard**.

Ballard's credits include having written and produced both of the Wilson Phillips albums and Curtis Stigers' debut lp. He has written hits for Michael Jackson including the Grammy-nominated song "Man In The Mirror" and also written for Trey Lorenz, Barbra Streisand, Quincy Jones and most recently K.T. Oslin. Ballard has been a songwriter on the MCA Music staff for 15 years...Singer/songwriter **Kathy Fisher** recently signed to **Sony Music Publishing**. Called "strikingly beautiful and possessed of a vocal range that goes from a husky whisper to a primal scream" by *BAM* magazine, one of Fisher's songs has been recorded by **Katey Sagal** (of *Married With Children*) for her **Virgin Records** debut, and another will be featured in the upcoming James Spader film, *Dream Lover*, out in Spring of 1994...Producer/writer **Chad "Dr. Ceuss" Elliott** signed an exclusive worldwide publishing agreement with **PolyGram Music Publishing (PMPG)**. He is the producer and co-writer of such singles as **Johnny Gill**'s remix of "I Got U," **Raven Symone**'s "That's What Little Girls Are Made Of," **Jodeci**'s "Let's Go Through The Motions" and **Heavy D & The Boys**' single "You Can't See What I Can See (You're Blind)" from their 1991 multi-platinum album.

BRAZIL

By Christopher Pickard

Peter Gabriel: Rio, my oh me-o!

RIO DE JANEIRO—Less than three weeks separated the visits of **Madonna** and **Michael Jackson** to Brazil, allowing the country's critics and public to make direct comparisons between two of the year's biggest tours, two of the world's most closely scrutinized performers; and two of the biggest-selling international artists in Brazil. In the end there was no real competition with Miss Ciccone walking away an easy winner after 70 percent of those interviewed at her Sao Paulo show who had also seen the Jackson show voted in favor of *The Girlie Show* over the *Dangerous Tour*. The critics were also unanimous in their choice of Madonna.

Jackson had arrived in Brazil in mid-October on the tail-end of the child molestation charges hitting the world headlines and not surprisingly became even more reclusive than had been expected. Part of the singer's reclusion may have been a result of the news that there had been no takers among possible sponsors for a Rio show. This left Jackson with just two shows in the less exotic, although larger city of Sao Paulo which were backed by Pepsi and Nestle.

Jackson rarely left his Sao Paulo hotel while in Brazil. When he did, his routine included a visit to the city's main amusement park and an aborted attempt to visit the factory of Estrela, one of the largest toy manufacturers in Latin America. This visit resulted in one of Jackson's support vehicles running over two of his fans, one of which was hospitalized with a badly broken leg.

Perhaps the hype surrounding Jackson and his previous tours had been just too much, because the general impression in Brazil was one of disappointment while those that had seen the artist perform before found his two Sao Paulo performances to be cold and bureaucratic.

What disappointment Jackson had caused was not repeated by Madonna who, in Sao Paulo and then Rio, played to the two largest audiences of her career, the sell-out crowds estimated to be around 85,000 at Sao Paulo's Morumbi Stadium and 120,000 at Rio's Maracana Stadium.

As was to be expected, Madonna fell in love with Rio de Janeiro, a city which, perhaps, she felt she had a lot in common with. During her short stay she went sightseeing and dined out with members of her troupe. On the night of her show on November 6, she told the Rio audience that she could not understand why more Americans did not visit Rio or why the city received so much bad press. She also thanked the Rio audience, for showing her that there were still audiences willing to relax and enjoy themselves. American audiences, she said, could learn a lot from the Brazilian ones.

While Jackson had been cold to Brazilian influences, Madonna had taken the time to learn a few words in Portuguese, many of which would be unprintable in most family publications, and to the audiences' delight—and that of its composer, **Tom Jobim**—included a version of "Girl From Ipanema" in her 17-song set. She ended her show in Sao Paulo dressed in the shirt of the Brazilian soccer team while in Rio she chose a shirt from the city's most popular soccer team, **Flamengo**.

While Jackson's Sao Paulo shows had been a joint production of Xuxa's production company and DC-Set, Madonna's show finally went to Dueto, the production company best known for staging the annual Free Jazz Festival in Rio and Sao Paulo. It was Dueto's first move into mega-shows and counted on the Brazilian brewer, Antarctica, as its main sponsor.

The 1993 version of Free Jazz, in September, had been highlighted, perhaps surprisingly, by the fierce competition between **Chuck Berry** and **Little Richeard** who shared the bill and honors on four separate nights. For jazz purists the main night brought together the **Joe Henderson Quartet, McCoy Tyner Trio** and **Elvin Jones**. Another highlight of the event was a tribute to Tom Jobim, which had as its MC, **Herbie Hancock**. Among musicians taking part were **Ron Carter, Shirley Horn, Jon Hendrix**, the Cuban pianist, **Gonzalo Rubalcaba, Harvey Mason, Alex Acuna**, and the Brazilians, **Gal Costa** and **Oscar Castro Neves**, as well as the man himself, Tom Jobim. Such was the success of the tribute that it is one to watch for at other festivals in the coming year, including the Montreux Jazz Festival.

With still a month to run in the year, it is unlikely that when the Brazilian critics choose to make their selection of the best shows of 1993 that either Madonna, Jackson, or Free Jazz will top the list. That spot looks likely to go to **Peter Gabriel** who discreetly gave, in October, what can only be described as the year's best, most eclectic and most politically correct show which had the 3,000 people crammed into Rio's Imperator screaming for more and others who did not attend asking how they had come to miss such a highly rated performance.

Without many of the special effects which normally travel with the *Secret World Tour*, Gabriel showed in Rio just why he is considered one of the world's most complete performers. His only true rival being Bowie.

While other performers look embarrassed when it comes to foreign languages or foreign ways, Gabriel appeared totally at ease as he talked at length with the audience in Portuguese and performed with **Milton Nascimento** and the junior drummers of Olodum. Gabriel proved to be a true ambassador of world music in every sense of the word.

The success of Gabriel's tour, as well as those of Madonna and Jackson, prove beyond doubt that despite the continuing economic problems that face the region, Latin America is now a very viable tour option with Buenos Aires, Mexico City, Sao Paulo, Rio de Janeiro, and Santiago leading the way as possible venues. All the tours proved, especially in Brazil, that a visit is rewarded by saturation media coverage and airplay which results in dramatically improved record sales. Madonna, for example, will now be looking for sales to top the 3.6 million units sold in Brazil over the last 10 years.

Other acts now scheduled to perform in Brazil between now and the end of the year include **Paul McCartney, Bon Jovi, Jethro Tull, Jerry Lee Lewis, Spin Doctors, Living Colour** and **Ziggy Marley**. January will see the annual Hollywood Rock festival and among the names being discussed are **Aerosmith, Whitney Houston** and **Robert Plant**.

NEWS FROM JAPAN

SONY CO. AND SONY MUSIC ENTERTAINMENT CO. have established **Sony Computer Entertainment Co.**, a new company for sales and development of home game hardware and software and licensing with software makers. The starting capital is $4.6 million which will be invested by both parent companies with 50% each. **Toshio Ozawa**, SME chairman has been named president of the new company. Business operations were set to begin November 16 with the purpose being to create a new world of computer entertainments offering game hardware for the next generation of home users.

THE SETTLEMENT OF ACCOUNTS of Nippon Columbia for the first six months of fiscal 1993 (April to September 1993) is in the red with business losses of $3.8 million. According to the company, the total revenues in this term were $385 million, 11.5% down from the comparable months of 1992. Music entertainments were $195 million, 51% of the total and a 10% drop while AV Media Hardwares were $190 million, 30% of the total, a drop of 8%. A company spokesman stated, "With decreases of the red accounts in this term from the comparable months of the prior fiscal term, a reconstruction program we developed, we can say, has been obtaining the desired results."

27 MAJOR RECORD COMPANIES of Japan affiliated with **RIAJ (Record Industries Association of Japan)** are holding used audio and video software sales in Tokyo, Sapporo and Nagoya. This special sales event of used records began three years ago after recommendations of The Fair Trade Committee of the government to serve consumers to acquire records cheaper than regular retail prices. The quantity of used records anticipated for the sale, according to RIAJ, is 10,585 titles, 378,645 copies. Total sales for the 1992 event was $0.76 million for 99,160 copies sold, which was 29% of the total product.

"SAY YES" (RYO Asuka) has been named Gold at the 1993 certification of **JASRAC (Japan Association of Rights of Authors, Composers and Publishers)** followed by "Bokuwa Konohitomide Usootsuku" (Ryo Asuka) for Silver and "Kimiga Irudakede" (Kome Kome Club) for Bronze in the domestic works section. In international repertoires The Best went to "When You Wish Upon A Star" (N. Washington and L. Harline). Prizes are named according to the amount of royalties distributed by JASRAC.

LOCAL 45s TOP 10

TW	LW	
1	1	**MAYONAKA NO DANDY** (Victor)...Keisuke Kuwata
2	2	**RUN** (Toshiba EMI)...Tsuyoshi Nagabuchi
3	3	**GET ALONG TOGETHER** (Crown)...Yasuhiro Yamane
4	4	**KAZENI FUKARETE** (One Up Music)...**Chisato Moritaka**
5	7	**ALL MY LOVING** (BMG Victor)...**Masaharu Fukuyama**
6	-	**DATTE SOUJANAI** (Tokuma Japan)...**Lindberg**
7	5	**AIWA FUSHIGISA** (Sony)...**Kome Kome Club**
8	-	**MOU KIMIO HANASANAI** (Apollon)...**Class**
9	9	**ENOSHIMA** (Victor)...**Z Dan**
10	-	**MEMORIES** (BGRAM)...**Deen**

LOCAL CDs TOP 10

1	-	**CALLING** (BMG Victor)...**Masaharu Fukuyama**
2	1	**RED HILL** (Pony Canyon)...**Chage & Aska**
3	-	**TIME GOES AROUND** (Pony Canyon)...**Miyuki Nakajima**
4	2	**LITTLE BIT** (Toshiba EMI)...**Wands**
5	3	**THE BADDEST II** (Sony)...**Toshinobu Kubota**
6	4	**MUSIC BOX** (Sony)...**Mariah Carey**
7	-	**TOSHIO KADOMATSU 1981-1987** (BMG Victor)...**Toshio Kadomatsu**
8	-	**PLEASURE** (BMG Victor)...**Shina Hisamatsu**
9	5	**UNDER THE SUN** (For Life)...**Yosui Inoue**
10	6	**THE BEATLES—1962-1966** (Toshiba EMI)...**The Beatles**

FILM

FILM REVIEWS

Carlito's Way

By John Goff

Sean Penn and Al Pacino; lawyer and client in *Carlito's Way*

AL PACINO'S PERFORMANCE POWER isn't amazing anymore; it's not surprising or startling the way it used to be. It is, quite simply, trustworthy. You know he's not going to take you down a road you've been down before, you know you're going to get 200% of probably the best actor currently working, and you know you're going to see an absolutely complete character. You don't have to worry if you're going to get your money's worth when you go to see Pacino, you're confident you are—whether the framework around him's worth a damn or not. *That's* trustworthy.

When that framework around him is complete and polished, as with the current Universal release, *Carlito's Way*, you not only don't mind the price of admission you don't even resent the overpriced popcorn and watery sodas.

Heading that framework is producer Martin Bregman, whose other teamings with Pacino include *Sea Of Love*, *Scarface*, *Dog Day Afternoon*, and *Serpico*, and *Scarface* director Brian De Palma. With that trio to begin with, when the lights go down in the theatre an audience can sigh back in anticipation rather than get their hackles up with a "Show me" attitude.

But it all starts with a solid script by David Koepp, taken from a pair of books by New York State Supreme Court Justice Edwin Torres—*Carlito's Way* and *After Hours*. Safe to say the source material is authentic, and Koepp has crafted a ruggedly solid, hard-edged, and at the same time, touching screenplay from it in relating the final period of an anachronistic NY East Harlem, one-time bigshot hood returning from prison with a dream to get out and live peacefully.

De Palma's vision bookends the central story with what appears to be an out-of-body experience, which to a certain extent misleads with a false hope. The beginning sequence is eye-catching in B&W, showcasing cinematographer Stephen H. Burum and sets the acceptance of Pacino's V.O. narration. But it's in the narrative where the misleading occurs, carrying us through the main body of flashback with the feeling Carlito will rise again, sometime. End, in color, picking up the beginning again sees him quickly give up. Ah, but in between those moments is where we live. And we are carried along in great De Palma style; with shock, violence, humor, tenderness and insight.

Pacino's performance is central, and it emerges with every nuance embodied in a human being. He has one moment, discovering his girlfriend/love dancing topless, which is absolutely brilliant, expressing their relationship, his feelings past, present and future, macho, forgiveness of her and himself and ultimate acceptance, love and even pride—without a word. And it is not studied. It's an internal involuntary reaction, an occurance, a happening. What it is is damned fine *Acting*.

Sean Penn takes on the role of Carlito's coked-out lawyer who's gone over the edge with the powder. He offers a strong visual of the character to go with the sleazy interior. A solid portrayal.

Penelope Ann Miller is Carlito's dancer-with-the-fading-dream girlfriend. She offers a vulnerable portrait, nicely shaded with simplistic love and the longing not to be hurt, but still willing to follow her heart once more. A fine job. James Rebhorn turns in another solid portrayal as an Establishment stick while managing to inject some humanity. John Leguizamo and Ingrid Rogers get introductory billing here as an up-and-coming hood and sexy playgirl respectively. Both are fine. Luis Guzman and Jorge Porcel turn in interesting portrayals.

Patrick Doyle composed the original music for the film while the majority is taken up, within the club, of source music assembled by music supervisor Jellybean Benitez which keeps an exciting, palpable beat to the action. Look for strong sales on the soundtrack album, available on 550 Music/Epic Soundtrax, and a resurgence of the Billy Preston- and Bobby Fisher-penned, Joe Cocker rendition of "You Are So Beautiful."

Executive producers are Louis A. Stroller and Ortwin Freyermuth and producers with Bregman, Willi Baer and Michael S. Bregman. Film is an Epic Productions presentation, Bregman/Baer Production, Brian De Palma Film for Universal Pictures release.

FILM TALK

By John Goff

Director Orson Welles on sea location, Brazil circa 1942

ORSON WELLES—GENIUS OR GOAT?: Cinematic pioneer or profligate wastrel? Depends on who you talk to, who you read, or whether your heart sides with the creative or the accountant type. The entertainment *industry* has always held Welles up as a beacon but the entertainment *business* hasn't. Welles is not the first nor, undoubtedly, will he be the last, to be hailed as a genius, hoisted to the top of the mountain and then be pulled down and torn apart by the very people who put him there. It's the nature of the beast called *business*. It's also the nature of the *industry* to need heroes to feed the business. And so it goes, ad infinitum.

It's All True, is the Paramount release of *lost* footage of the project which gave Welles the reputation that dogged him until the day he died of obsessive filmmaking arrogance and profligacy. It also supports the Welles admirer's opinion that he was a genius and, cleansingly, upholds his claim that he was a victim.

As Welles was being hailed as the new genius after *Citizen Kane* and World War II erupted he was asked by the U.S. government's Coordinator of Inter-American Affairs (CIAA) Nelson Rockefeller and John Hay Whitney to undertake a filmmaking mission to Brazil. He hurriedly completed filming *The Magnificent Ambersons* and *Journey Into Fear* and left with the blessings of all, his studio RKO (Rockefeller was on the studio's board) included. While there, a new regime took over RKO Pictures, hacked up *Ambersons*, cut off his funds for the South American filming, kicked his production company off the lot and blamed it all on the working man. Welles continued to film with his own funds because he cared about the communicative concern and creative integrity of the project on which he was involved. It is this footage that was, until September of 1985, "lost." It was discovered in a vault at Paramount Studios which, years ago, purchased RKO. It has now been cut together as a silent with music added, and it glowingly holds up, a tribute to creativity. Without dialogue it tells a comprehensible story, in cinematic terms which the majority of the current crop of overpriced *auteurs* can't touch with *all* the technology they have at their fingertips.

Welles continued to make movies, as an actor and director, funding his own projects mostly out of pocket from acting work. His worth as a filmmaker was never utilized fully by the studios because of that early reputation, and what some consider to be a conspiracy amongst the "controllers" but his genius was recognizable in whatever he undertook to do. And his concern for creativity and the freedom of creative people never failed to move him.

He hired on as a performer in *Butterfly*, a film based on the James M. Cain book from which I had crafted a screenplay in the early '80s. The role was a relatively small one, but pivotal, a Judge. It needed a commanding presence and Welles became it. He took that role and went beyond what was on paper, beyond what was expected. He created and displayed subtext to the character which went even beyond what Cain himself had written. "Creative differences" regarding the ending of the project arose and changes were made which considerably weakened it and brought it down from what it should have been. Some years later I was told by a source close to Welles at the time that he had opposed the alterations from the text he had initially read and accepted and had made his objections known. His objections were noted and filed away, but the alterations remained.

Whether absolutely true or not I have no way of knowing, but what I find interesting about that is; this occurred almost 40 years after the man's own bitter experience, and it said to me that Orson Welles was still concerned about the integrity of the creative endeavors and spirit of others so long after living with the rejections and thefts of creativity that would have destroyed a lesser human, that he believed so in *creativity*, the indomitable spirit remained intact.

At a screening of *It's All True* I ran into Gary Graver, a director and friend I had worked for in the past who also was Welles' cinematographer. Gary told me he was with Welles when word came from Paramount of the discovery of *It's All True*. It was offered to Welles who mused over it a few days and then said no... Too far in the past? Too painful? Or had the creative spirit of one of the great artists of the *industry* finally been crushed? Had the *business* at last succeeded? A month later, Orson Welles died.

VIDEO REVIEWS

By John Goff

ELVIS PRESLEY WAS A MONEY-MAKING MACHINE. In the Hollywood *Business* vernacular, that translates into Mega-Hit!; Wonderful!; Star!; Acceptable! Hal Wallis summed it up for the "Biz" when he stated, "A Presley picture is the only sure thing in show business." And when you become a $ icon in H'wood (especially in the '50s and '60s era), kiss your creative *dreams* so long. Gelson's doesn't exchange beans for dreams. Neither does Ralph's. None of them do. Never have, never will. That's reality.

A November release from BMG Video, ***Elvis In Hollywood***, looks at the beginning film career of a young Elvis. It's the portrait of a dreamer, with hopes and aspirations, unaware (along with everyone else) at the time of the ultimate impact he was having upon the world. Focusing on the first four, and best, films of Presley's career—*Love Me Tender, Loving You, Jailhouse Rock* and *King Creole*—through film clips and interviews with Presley, intimates and persons connected with the projects it offers a picture of a young man hungry to learn and become an *Actor*.

Unmentioned but inherently present, when considering what transpired after those four films, is the picture of the ultimate Hollywood *Business dream*: A performer who can turn a profit no matter what the framework around him. No need for creativity, challenge or change, all of which are costly. But there is cost on the other side also, the stifling of dreams, talent and determination; elements *business* doesn't recognize, or at least, attempts to ignore.

Jerry Schilling wrote the narration and produced *Elvis In Hollywood* for BMG. Schilling, who grew up in Memphis, met Presley in 1954 when he was 11 years old and went to work full time for him 10 years later, told *Cash Box* that the motivation for doing *Elvis In Hollywood* and focusing on this early period of Presley's film work was to"go back to the essence of what he was doing," to show that Presley was serious about a career as an actor, and not the joke that some consider him to be.

Within the body of the piece you can hear the enthusiasm in Presley's voice as he talks about the initial screen test he made for Hal Wallis, an *acting* test for the supporting role of Jimmy Curry in *The Rainmaker*. He didn't *want* to sing in films and *Love Me Tender* started as a non-musical but then *Business* decreed Presley was wasted without music; music was inserted. The youth who had dreamed in movie houses in rural Mississippi and Tennessee of being on that screen wasn't able to prevent what happened after that and that initial enthusiasm waned. Unfortunately, all that remains of that acting test are still shots, but they are dynamic and reveal the enthusiasm and conviction behind the eyes of the performer.

In the years that Schilling was close to Presley he says the performer "studied" movies and even challenged Hal Wallis as to the fact that his movies (Wallis had him under a seven-picture contract) made enough money for Wallis to permit prestigious projects like his (Wallis') *Becket* and then asked, "Mr. Wallis, when do I get my *Becket*?" He was never given that, nor the opportunity to develop. As voiced on the tape by *Jailhouse Rock* AD Bob Relyea, "I don't think he ever was challenged." Essentially the same feelings are expressed by Hal Kanter, *Loving You* director and others.

TOP 30 VIDEO RENTALS

CASH BOX •NOVEMBER 20, 1993

1 **POINT OF NO RETURN** (Warner Home Video 12819)
2 **GROUNDHOG DAY** (Columbia TriStar Home Video 52293-5)
3 **INDECENT PROPOSAL** (Paramount Home Video 32453)
4 **ALADDIN** (Walt Disney Home Video 1662)
5 **FALLING DOWN** (Warner Home Video 12648)
6 **NATIONAL LAMPOON'S LOADED WEAPON 1** (Columbia TriStar Home Video 52363)
7 **ALIVE** (touchstone Pictures/Home Video 1596)
8 **SCENT OF A WOMAN** (MCA Universal home video 81283)
9 **THE SANDLOT** (Fox Video 8500)
10 **SIDEKICKS** (Columbia Tri Star Home Video 53603)
11 **FIRE IN THE SKY** (Paramount Home Video 32827)
12 **SOMMERSBY** (Warner Home Video 12649)
13 **CHAPLIN** (Live Home Video 69897)
14 **THREE OF HEARTS** (New Line/Columbia Tri Star Home Video 76043)
15 **UNTAMED HEART** (MGM/UA Home Video M902813)
16 **THE CRUSH** (Morgan Creek/Warner Home Video 12926)
17 **BENNY & JOON** (MGM/UA Home Video M903007)
18 **COP AND A HALF** (MCA/Universal Home Video 81432)
19 **INDIAN SUMMER** (Touchstone Home Video 1936)
20 **THE NIGHT WE NEVER MET** (HBO Video)
21 **THE BODYGUARD** (Warner Home Video 12591)
22 **JACK THE BEAR** (Fox Video 5597)
23 **UNFORGIVEN** (Warner Home Video 12531)
24 **THE TEMP** (Paramount Home Video 32793)
25 **A FEW GOOD MEN** (Columbia TriStar Home Video 27893-5)

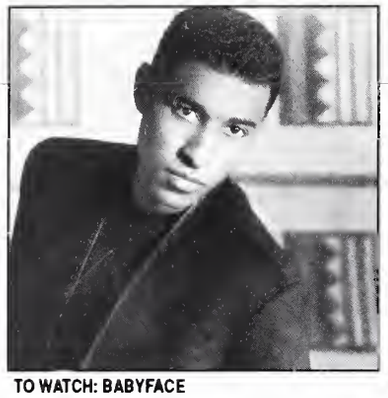
Schilling, who opened Jerry Schilling Management in 1975, is also agent and consultant for Elvis Presley Enterprises and has been closely connected with other projects involving the Presley image, which is just as large as it was at the time of Presley's death. Sitting in his offices on Sunset, surrounded by Presley memorabilia, Schilling admits that even 15 years after Elvis' death there is a void, that it's hard to imagine at times his not still being here. That seems to be true with millions of people and it's interesting to pose the question: What if?... What if, those *business*men in control had encouraged and allowed such a potent natural force to develop beyond what it *did* accomplish? Those possibilities could be endless. But then a darker question would be: Why didn't they? And the ironic answer to that is: money. Perhaps this would have been a case where to go for the two in the bush rather than squeezing the one in the hand would have been even more profitable.

CASH BOX CHARTS

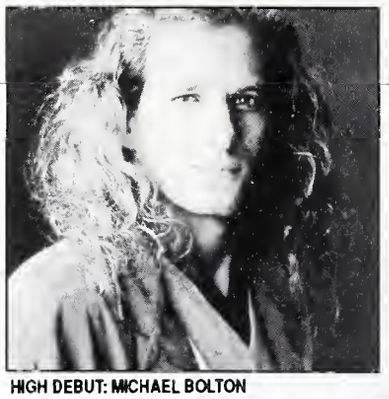
TOP 100 POP SINGLES

NOVEMBER 13, 1993

#1 SINGLE: MEATLOAF



TO WATCH: BABYFACE



HIGH DEBUT: MICHAEL BOLTON

Total Weeks ▼
Last Week ▼

1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (MCA 54625)	Meatloaf	1	7
2	JUST KICKIN'IT (SoSo Def/Columbia 77120)	Xscape	2	6
3	DREAMLOVER (Columbia 77080)	Mariah Carey	3	10
4	AGAIN (Virgin 38404)	Janet Jackson	4	3
5	HEY MR. D.J. (Flavor Unit/Epic 77121)	Zhane	5	8
6	ALL THAT SHE WANTS (Arista 12614)	Ace of Base	6	6
7	ANNIVERSARY (Wing/Mercury 859566)	Tony!Toni!Tone!	7	6
9	THE RIVER OF DREAMS (Columbia 77086)	Billy Joel	8	10
9	WHAT IS LOVE (Arista 12575)	Haddaway	9	7
10	IF (Virgin 12676)	Janet Jackson	10	12
11	SHOOP (Next Plateau/London 857314)	Salt-n-Pepa	11	4
12	RIGHT HERE (HUMAN NATURE) (RCA 62614)	SWV	12	12
13	TWO STEPS BEHIND (Columbia 77116)	Def Leppard	13	7
14	BREATHE AGAIN (LaFace/Arista 24054)	Toni Braxton	14	4
15	SOUL TO SQUEEZE ("From Coneheads") (Warner Bros. 18401)	Red Hot Chili Peppers	15	8
16	CRYIN' (Geffen 19256)	Aerosmith	16	9
17	NO RAIN (Capitol 44939)	Blind Melon	17	8
18	ANOTHER SAD LOVE SONG (Laface/Virgin 2-4047)	Toni Braxton	18	12
19	CAN WE TALK (Qwest/Warner Bros.18346)	Tevin Campbell	19	4
20	SWEAT (A LA LA LA LA LONG) (Big Beat/Atlantic 98429)	Inner Circle	20	8
21	WHOMP! THERE IT IS (Bellmark 79001)	Tag Team	21	18
22	HERO (Columbia 77224)	Mariah Carey	22	3
23	I GET AROUND (Interscope 96036)	Two Pac	23	13
24	EVERYBODY HURTS (Warner Bros.40995)	R.E.M	24	7
25	GANGSTA LEAN (Capitol 58048)	DRS	25	3
26	REASON TO BELIEVE (Warner Bros. 18427)	Rod Stewart	26	8
27	COME INSIDE (Atlantic 87317)	Intro	27	7
28	HEY JEALOUSY (A&M 0242)	Gin Blossoms	28	11
29	BABY, I'M YOURS (MCA 5457)	Shai	29	17
30	COME BABY COME (Tommy Boy 7572)	K-7	30	7
31	LATELY (Uptown/MCA 54652)	Jodeci	31	18
32	BETTER THAN YOU (Perspective/A&M 7430)	Lisa Keith	32	7
33	LET ME RIDE (Death Row/Interscope 57128)	Dr.Dre	33	6
34	BOOM! SHAKE THE ROOM (Jive 42108)	Jazzy Jeff & The Fresh Prince	34	10
35	CAN'T HELP FALLING IN LOVE (Virgin 12653)	UB40	35	16
36	WILD WORLD (Atlantic 87308)	Mr.Big	36	4
37	PLEASE FORGIVE ME (A&M 0422)	Bryan Adams	37	3
38	HOPELESSLY (RCA 62597)	Rick Astley	38	7
39	SOMETHING IN YOUR EYES (MCA 54725)	Bell Biv Devoe	39	7
40	HUMAN WHEELS (Mercury 862704)	John Mellencamp	40	3
41	WILL YOU BE THERE (FROM"FREE WILLY")(Epic Soundtracx 77060)	Michael Jackson	41	83
42	RUNAWAY TRAIN (Columbia 74966)	Soul Asylum	42	16
43	NOTHING 'BOUT ME (A&M 0350)	Sting	43	5
44	SEND ME A LOVER (Arista 12603)	Taylor Dayne	44	5
45	RAIN (Mavrick 40988)	Madonna	45	14
46	ONE LAST CRY (Mercury P880)	Brian McKnight	46	15
47	PINK CASHMERE (Paisley Park/Warner Bros.18371)	Prince	47	7
48	(I KNOW I GOT) SKILLZ (Jive 42177)	Shaquille O'neal	48	3
49	RUFFNECK (Priority/Atlantic 98401)	MC Lyte	49	10
50	INDO SMOKE (FROM POETIC JUSTICE) (Epic Soundtrax/Epic 77256)	Mista Grimm	50	3

Total Weeks ▼
Last Week ▼

51	WHEN I FALL IN LOVE (Epic Soundtrack/Epic 77064)	Celine Dion & Clive Griffin	51	10
52	SUNDAY MORNING (Reprise 18461)	Earth Wind & Fire	52	7
53	BREAK IT DOWN AGAIN (Mercuy 314514875)	Tears For Fears	53	13
54	SEX ME (Jive 42161)	R.Kelly	54	2
55	NEVER SHOULD'VE LET YOU GO (Jive 42178)	Hi-Five	55	3
56	MEGA MEDLY (Reprise 40982)	Zapp & Roger	56	9
57	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	57	17
58	RUNAWAY LOVE (EastWest 98354)	En Vogue	58	4
59	DREAMS (GolDiscs/London/PLG 857 141)	Gabrielle	59	3
60	TOO MUCH INFORMATION (Capitol 44955)	Duran Duran	60	6
61	JESSIE (SBK/ERG 50429)	Joshua Kadison	61	3
62	INSANE IN THE BRAIN (Ruffhouse/Columbia 77019)	Crypress Hill	62	13
63	OOH CHILD (Eastwest 98398)	Dino	63	13
64	ALRIGHT (Ruffhouse/Columbia 77103)	Kriss Kross Featuring Supercat	64	10
65	AS LONG AS I CAN DREAM (Arista 12600)	Expose	65	4
66	I DON'T WANNA FIGHT (Virgin 4KM-12652)	Tina Turner	66	19
67	HIGHER GROUND (Virgin 12687)	UB40	67	3
68	FIELDS OF GREY (RCA 62618)	Bruce Hornsby	68	3
69	BOTH SIDES OF THE STORY (Atlantic 5310)	Phil Collins	69	3
70	FOREPLAY (Rip-it 1001)	Raab	70	3
71	CHECK YO SELF (Priority 53830)	Ice Cube Featuring Das Efx	71	9
72	PAYING THE PRICE OF LOVE (Polydor/PLG 859 164)	Bee Gees	72	3
73	JIMMY OLSEN'S BLUES (Epic 74929)	Spin Doctors	73	3
74	LINGER (Island 862 800)	The Cranberries	74	2
75	WHAT'S IT TO YOU (Giant 18450)	Clay Walker	75	2
76	HIGHER GROUND (Virgin 12687)	UB40	76	2
77	CHATTAHOOCHEE (Arista 1-2573)	Alan Jackson	77	12
78	KEEP YA HEAD UP (Inerscope 98345)	2-Pac	78	2
79	I'M A PLAYER (Jive 45152)	Too Short	79	3
80	I'M IN LUV (Mercury 862462)	Joe	80	6
81	SLOW AND EASY (Reprise 18315)	Zapp & Roger	81	2
82	LOVE FOR LOVE (Big Beat/Atlantic 98382)	Robin S.	82	7
83	CHIEF ROCKA (Pendulum 64631)	Lords Of The Underground	83	13
84	OH CAROLINA (Virgin 12672)	Shaggy	84	5
85	SHIFFTEE (Def Jam/Chaos 77163)	Onyx	85	4
86	VERY SPECIAL (Cold Chillin 18437)	Big Daddy Kane	86	12
87	I'M GONNA BE (500 MILES) (From Benny & Joon) (Chrysalis 21668)	The Proclaimers	87	18
88	CREEP (Captiol 44932)	Radiohead	88	15
89	I'M FREE (SBK 50434)	Jon Secada	89	13
90	RUN TO YOU (Arista 12581)	Whitney Houston	90	15
91	FIELDS OF GOLD (A&M 31458)	Sting	91	18
92	METHOD MAN (Loud/RCA 62544)	Wu-Tang Clan	92	3
93	NEVER KEEPING SECRETS (Epic 77264)	Babyface	93	3
94	DRE DAY (Atlantic 53827)	Dr.Dre	94	17
95	WHY MUST WE WAIT UNTIL TONIGHT (Virgin 12683)	Tina Turner	95	3
96	GIRL U FOR ME (Elektra 64643)	Silk	96	16
97	PUSH THE FEELING ON (Great Jones/Island 530 620)	Nightcrawlers	97	3
98	ONE WOMAN (Giant 18606)	Jade	98	16
99	SHOW ME LOVE (Big Beat 10118)	Robin S.	99	22
100	WRITTEN ON YA KITTEN (Tommy Boy 5831)	Naughty by Nature	100	3

POP SINGLES

POP SINGLES INDEX

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REVIEWS *By Troy J. Augusto*

■ **DEPECHE MODE:** "One Caress" (Sire 6626)
Interesting new cut from Depeche Mode's latest *Violator* album is more proof that Martin Gore and Co. have no immediate plans to lose their always-innovative creative sensibilities. Sweeping love song has a lushly arranged string accompaniment that handsomely frames Gore's warm and tender lyrics. (Heavy violins may prevent much radio play, though.) Co-producer Flood (of U2 fame) turns in his usual sharp effort. Band's sold-out tour arrives at L.A.'s Forum for five nights beginning this Saturday.

■ **TERENCE TRENT D'ARBY:** "Let Her Down Easy" (Columbia 77231)
Sassy slice from Sir D'Arby's latest "Symphony Or Damn" album is an odd mix of tender, sweetly delivered ballad and risque, misogynistic verse that finds Terence struggling with the decision to sleep with a 17-year-old or not. While subject matter may prevent round-the-clock top-40 airplay, song's accessible, light production almost makes this one too difficult to ignore. Could this beauty be the one to finally land D'Arby his much promised return to the top 'o the charts? Unfortunately, no.

■ **DARYL HALL:** "Stop Loving Me, Stop Loving You" (Epic 5554)
Hall's current Epic album, *Soul Alone*, has gotten off to a slow start, but that could very well change with the issue of this radio-friendly, dance rave that has multi-format acceptance written all over it. Thoughtful, sweeping production from Michael Peden also adds to this tune's mainstream appeal. No word yet on a tour for Hall, who always wows 'em in the live setting.

■ **BAD COMPANY:** "Ready For Love" (Atco 5322)
Classic track from this veteran band's extensive catalog is our first peak at *What You Hear Is What You Get*, Bad Co.'s first ever live album. It's not the same without original singer Paul Rodgers, who apparently pulls clumps of hair from his head every time he hears this version of the band (featuring vocalist Brian Howe), but this incarnation of Bad Co. has actually been together longer than the original line-up was.

PICK OF THE WEEK

■ **BELLY:** "Gepetto" (Sire 18358)
One of the many highlights of Belly's nifty live show is this sweet, melodic tune, whose single release gives this Boston-based three-piece, fronted by the lovely and talented Tanya Donnelly, its first legit shot at top-40 success. "Feed The Tree," the first single/video from Belly's current *Star* release, was a big hit at alternative and college radio, formats that will also enjoy "Gepetto." Look for a quick move to hits radio once the buzz on this lovely song begins. Keep an eye also on Donnelly, who appears to have just enough pleasant charisma and songwriting talent to blossom into a media star in her own right.

CASH BOX CHARTS

TOP 100 POP ALBUMS

NOVEMBER 13, 1993

#1 ALBUM: PEARL JAM

TO WATCH: SALT -N-PEPA

HIGH DEBUT: TOO SHORT

			Total Weeks ▼	Last Week ▼
1	VS (Epic 53136)	PEARL JAM	1	3
2	BAT OUT OF HELL II(BACK INTO HELL) (MCA 10699)	MEATLOAF	3	6
3	COMMON THREAD:THE SONGS OF THE EAGLES(Giant/WB 24531)	VARIOUS ARTISTS	6	3
4	MUSIC BOX (Columbia 53205)	MARIAH CAREY	8	8
5	IT'S ON 187UM KILLA (Ruthless 5503)	EAZY E	7	3
6	COUNTERPARTS (Atlantic 82528)	RUSH	2	3
7	RIVER OF DREAMS (Columbia 53003)	BILLY JOEL	9	11
8	GET IN WHERE YA FIT IN (Jive 41526)	TOO SHORT	DEBUT	
9	janet (Virgin 12650)	JANET JACKSON	10	19
10	IN UTERO (DGC 24607)	NIRVANA	4	5
11	IN PIECES (Liberty 80857))	GARTH BROOKS	5	8
12	MTV UNPLUGGED (Elektra 61569)	10,000 MANIACS	DEBUT	
13	TONI BRAXTON (LaFace/Arista 26007)	TONI BRAXTON	11	12
14	I'M READY (Qwest/Warner Bros 45388)	TEVIN CAMPBELL	DEBUT	
15	EASY COME, EASY GO (MCA 10907)	GEORGE STRAIT	13	4
16	UNPLUGGED... AND SEATED (Warner Bros 45289)	ROD STEWART	17	17
17	BLIND MELON (Capitol 96585)	BLIND MELON	14	16
18	A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE) (Arista/BMG 18711)	ALAN JACKSON	22	16
19	SIAMESE DREAM (Virgin 88267)	SMASHING PUMPKINS	21	10
20	BLACK SUNDAY (Ruffhouse/Columbia 53931)	CYPRESS HILL	20	9
21	HUMMIN' COMMIN' AT 'CHA (So So Def/Columbia 57107)	XSCAPE	27	3
22	CORE (Atlantic 82418)	STONE TEMPLE PILOTS	19	37
23	GREATEST HITS VOL TWO (MCA 10906)	REBA MCENTIRE	12	4
24	SHAQ DIESEL (Jive 41529)	SHAQUILLE O'NEAL	DEBUT	
25	RETRO ACTIVE (Mercury 518305)	DEF LEPPARD	16	4
26	THE BODYGUARD (Arista/BMG 18699)(P6)	SOUNDTRACK	28	43
27	TEN (Epic 47857)(P4)	PEARL JAM	24	93
28	SLEEPLESS IN SEATTLE (Epic 53764)	SOUNDTRACK	23	13
29	GET A GRIP (Geffen 24455)	AEROSMITH	25	23
30	JUDGEMENT NIGHT (Columbia 57144)	SOUNDTRACK	15	5
31	BREATHLESS (Arista/BMG 18646)(P2)	KENNY G	34	39
32	VERY NECESSARY (Next Plateau/PLG 828392)	SALT-N-PEPA	47	3
33	EVERYBODY ELSE IS DOING IT SO WHY CANT WE (Island/PLG 514156)	THE CRANBERRIES	33	9
34	HUMAN WHEELS (Mercury 518088)	JOHN MELLENCAMP	26	7
35	I'M ALIVE (Elektra 61524)	JACKSON BROWNE	DEBUT	
36	ALL THE GREATIST HITS (Reprise/Warner Bros 45143)	ZAPP & ROGER	DEBUT	
37	FOR THE COOL IN YOU (Epic 53558)	BABYFACE	35	9
38	IT'S ABOUT TIME (RCA 66074)	SWV	32	34
39	STRICTLY 4 MY N.I.G.G.A.Z...(Interscope 92209)	2-PAC	77	13
40	NO PRESSURE (Chaos/Columbia 57460)	ERICK SERMON	18	3
41	SONS OF SOUL (Wing/Mercury 514933)	TONY! TONI! TONE!	36	14
42	187 HE WROTE (Jive 41513)	SPICE-1	29	4
43	ZOOROPA (Island 314518)	U2	38	12
44	THE CHRONIC (Death Row/Interscope 57128/Priority)	DR. DRE	42	50
45	THE SONG REMEMBERS WHEN (MCA 10911)	TRISHA YEARWOOD	DEBUT	
46	I STILL BELIEVE IN YOU (MCA 10630)	VINCE GILL	39	63
47	ALAPALOOZA (Scotti Bros 72392)	"WEIRD AL" YANKOVIC	43	3
48	YES I AM (848660)	MELISA ETHERIDGE	31	5
49	BARNEY'S FAVORITES VOL.1 (SBK 27115)	BARNEY	50	7
50	PROMISES AND LIES (Virgin 88229)	UB40	37	11
51	TELL ME WHY (Curb/MCA 10529)	WYNONNA	45	20
52	ALMOST GOODBYE (MCA 10851)	MARK CHESTNUT	46	6
53	BREEDERS LAST SPLASH (4AD/Warner Bros.61508)	THE BREEDERS	49	8
54	LA SEXORCISTO (Geffen 24460)	WHITE ZOMBIE	41	8
55	GRAVE DANCERS UNION (Columbia 48898)	SOUL ASYLUM	40	32
56	BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112)	4 NON BLONDES	48	22
57	TEN SUMMONER'S TALES (A&M 31454 0070)	STING	52	30
58	VERY (EMI/ERG 89721)	PET SHOP BOYS	44	4
59	GRAND TOUR (A&M 0086)	AARON NEVILLE	59	11
60	UNDERTOW (Zoo 11052)	TOOL	60	8
61	ARE YOU GONNA GO MY WAY (Virgin 86984)	LENNY KRAVITZ	51	29
62	NEW MISERABLE EXPERIENCE (A&M 544039)	GIN BLOSSOMS	57	11
63	THIS TIME (Reprise/WB 45241)	DWIGHT YOAKAM	67	16
64	WORLD GONE WRONG (Columbia 57590)	BAB DYLAN	DEBUT	
65	IT WON'T BE THE LAST (Mercury 514758)	BILLY RAY CYRUS	61	11
66	CLAY WALKER (Giant/Warner Bros 24511)	CLAY WALKER	69	4
67	BACK TO BROADWAY (Columbia 44189)	BARBARA STREISAND	65	13
68	WHOOMP! (THERE IT IS) (Life/Bellmark 78000)	TAG TEAM	74	11
69	DA BOMB (Ruffhouse/Columbia 57278)	KRIS KROSS	55	10
71	A TOUCH OF MUSIC IN THE NIGHT (Atlantic/AG 82531)	MICHAEL CRAWFORD	54	4
72	RUNAWAY LOVE (EastWest 92296)	EN VOGUE	53	5
73	CODE RED (Jive 41489)	D.J. JAZZY & FRESH PRINCE	56	3
74	INTRO (Atlantic/AG 82463)	INTRO	58	4
75	MEXICAN MOON (IRS/Capitol 81129)	CONCRETE BLONDE	62	3
76	THE TRUTH (MCA 10810)	AARON HALL	72	4
77	THE WORLD IS YOURS (Rap-A-Lot/Priority 53861)	SCARFACE	66	9
78	ABBA GOLD (Polydor 518047)	ABBA	75	5
79	SOON (Liberty 89048)	TANYA TUCKER	DEBUT	
80	UP ON THE ROOF... (Columbia 57529)	NEIL DIAMOND	73	4
81	AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138)	R.E.M.	89	7
82	POCKET FULL OF KRYPTONITE (Epic 47309)(P)	SPIN DOCTORS	68	57
83	UNPLUGGED (Reprise 45024)(P3)	ERIC CLAPTON	83	53
84	METALLICA (Elektra 61113)(P6)	METALLICA	87	107
85	HITS VOL.1 (Paisley Park/Warner Bros.45431)	PRINCE	70	6
85	NO TIME TO KILL (RCA 66239)	CLINT BLACK	+53	8
86	LOVE DELUXE (Epic 53178)(P)	SADE	84	41
87	CHAOS A.D. (Roadracer/Epic 57458)	SEPULTURA	30	3
88	CHRISTMAS INTERPRETATIONS (Motown 6365)	BOYZ II MEN	DEBUT	
89	LIFE'S A DANCE (Atlantic 82420)	JOHN MICHAEL MONTGOMERY	82	35
90	TIME MACHINE (Relativity 1177)	JOE STARIANI	DEBUT	
91	CONFEDERATE RAILROAD (Atlantic 82335)	CONFEDERATE RAILROAD	91	32
92	COME ON COME ON (Columbia 48881)	MARY CHAPIN CARPENTER	5+6	2
93	HARD WORKIN' MAN (Arista/BMG 18716)	BROOKS & DUNN	93	28
94	HITS/B-SIDES (Paisley Park/Warner Bros.45440)	PRINCE	67	6
95	FACE THE HEAT (Mercury/Polygram 518258)	SCORPIONS	71	5
96	RETURN OF THE BOOM RAP (Jive 41517)	KRS-One	78	4
97	LIVE (Columbia 47056)	JAMES TAYLOR	79	10
98	BACDAFUCUP (RAL/Chaos/Columbia 53302)	ONYX	81	23
99	DANGEROUS (Epic 45400)(P4)	MICHAEL JACKSON	92	93
100	COME ON FEEL THE LEMONHEADS (Atlantic 82537)	THE LEMONHEADS	63	3

POP ALBUMS

REVIEWS *by Troy J. Augusto*

■ **K.D. LANG:** *Even Cowgirls Get The Blues* (Sire 45433)

Who better to score this movie of a girl's asphalt-lined search for freedom and self-worth than the wonderful miss lang? Along with long-time collaborator Ben Mink, k.d. has crafted an elegant and moving soundtrack that further establishes her as one of contemporary music's most eloquent and thoughtful chanteuses. From the tender "Hush Sweet Lover" to the playful lead track "Just Keep Me Moving" to the country-tinged "Curious Soul Astray," lang weaves an irresistable musical fabric that warms all who wear it. A gem.

■ **VARIOUS ARTISTS:** *No Alternative* (Arista 18737)

This album is the latest in the Red Hot AIDS benefit series and features a who's who from the world of modern and alternative rock music. The CD has 18 tracks, including unreleased music from Soundgarden, Urge Overkill, Matthew Sweet, Beastie Boys and Pavement. Highlights include Buffalo Tom's "For All To See," the Goo Goo Doll's sharp cover of the Rolling Stone's "Bitch," Soul Asylum doing Marvin Gaye's "Sexual Healing" and the delightfully talented Sarah McLaughlin doing "Hold On." Look for hidden Nirvana track.

■ **BODEANS:** *Go Slow Down* (Slash/Reprise 45455)

Now that the music world has finally caught up with Wisconsin's Bodeans, maybe the band will finally start to see some of the success that it's been due since the issue of its 1986 debut. The homey, soothing vocals of Sam Llanas and Kurt Neuman, the band's rootsy, "li'l bit o'country" style and fresh sound and its tales of everyday struggle make for an accessible group whose time has come. "Idaho," the sensuous title track and "Texas Ride Song," a snappy cowboy dance number, are this frisky, satisying album's best.

■ **MUDHONEY:** *Five Dollar Bob's Mock Cooter Stew* (Reprise 45439)

New project from one of the original Seattle grunge combos (some say they were the first, but the Young Fresh Fellows beat them to it) is this seven-track mini-alb that offers four new punk-y tunes, the best of which is a Stooges-like "Six Two One," two b-sides ("Deception Pass" and "Underide") and a re-recording of "Make It Now," a song from the band's 1992 record. Recorded in four days (and sounds like it), this one's a tasty, raw treat that'll nicely tide fans 'til the next full-lengther, due next year.

■ **IRON MAIDEN:** *A Real Dead One* (Capitol 89248)

The second live set of the year from this legendary Brit metal outfit is comprised of the band's oldest material, recorded earlier this year in a number of European concert halls. Old faves like "Sanctuary," the dramatic "Hallowed Be Thy Name," live staple "The Trooper," evil "Number Of The Beast" and oldie "Running Free" all sound as frightening and sordid as ever. Singer Bruce Dickinson has quit the band, so this here's his last appearance with the group he's fronted since 1982. Pentagrams for all.

■ **FOREIGNER:** *Classic Hits Live* (Atlantic 82525)

Concert set collects the New York band's best live moments, including some never-before-heard nuggets. Foreigner's biggest hits are all here, including the smash "I Want To Know What Love Is," "Cold As Ice," "Juke Box Hero" and "Feels Like The First Time," the band's first success. Album tracks like the dirty "Women," power ballad "Damage Is Done" and "Dirty White Boy," as well as unreleased covers of Buddy Holly's "Not Fade Away" and "Love Maker," from a 1977 radio broadcast, complete this fine Foreigner roundup.

■ **CHUNE:** *Burnt* (Headhunter 026)

Never has a case for the old "music is just music" argument been made clearer than on this seven-song debut from San Diego scenesters Chune, a mixed-up and rowdy pot-smoking alternapunk crew that eschews songs of political intrigue (the latest thing!) and correctness in favor of songs that simply sound good. "We write songs about the strange little things that go on around us" says bassist Mike Truffa, a musician who works days in a mental lock-up. No doubt this twisted record is a big hit there. Play "Pasta Ragioli."

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PICK OF THE WEEK

■ **KATE BUSH:** *The Red Shoes* (Columbia 53737) Producer: Kate Bush.

First album in four years from the mysterious Bush is perhaps her most satisfying effort since her 1978 debut, *Lionheart*. Layered thick with the same striking drama and affecting lyrical twists as her previous work, *The Red Shoes* takes a big step forward musically, as sly arrangements and moving, atmospheric structures add to the album's sensual appeal. Best of this beautiful collection includes the frisky "Eat The Music" (read the lyrics and you'll never look at fruit the same way again), lovely "And So Is Love" (her voice has never sounded better), and "Why Should I Love You," a moving semi-ballad that features guest Prince. Now if only she'd tour . . . .

CASH BOX CHARTS

TOP 100 R&B SINGLES

NOVEMBER 20, 1993

#1 SINGLE: Xscape

TO WATCH: Mariah Carey

HIGH DEBUT: R. Kelly

Total Weeks ▼
Last Week ▼

1	JUST KICKIN'IT (So So Def/Columbia 77119)	Xscape	1	7
2	BREATHE AGAIN (La Face/Arista 24047)	Toni Braxton	6	3
3	CAN WE TALK (Qwest/Warner Bros.18346)	Tevin Campbell	3	3
4	ANNIVERSARY (Wing/Mercury 859566)	Tony!Toni!Tone!	2	26
5	RIGHT HERE (Human Nature)/Downtown (RCA 62614)	SWV	4	11
6	GANGSTA LEAN (Capitol 58048)	DRS	9	27
7	SHOOP (Next Plateu/London 857314)	Salt-N-Pepa	10	4
8	COME INSIDE (Atlantic 87317)	Intro	7	6
9	NEVER KEEPING SECRETS (Epic 77217)	Babyface	12	2
10	DREAMLOVER (Columbia 77080)	Mariah Carey	8	8
11	SOMETHING IN YOUR EYES (MCA 54725)	Bell Biv Devoe	5	8
12	I'M IN LUV (Mercury 862 462)	Joe	11	8
13	SEX ME (Jive 42161)	R.Kelly	DEBUT	
14	RUNAWAY LOVE (EastWest 98354)	En Vogue & FMOB	18	3
15	HEY MR. D.J. (Flavor/Epic 77121)	Zhane	13	8
16	NEVER SHOULD HAVE LET YOU GO (Jive 42178)	Hi-Five	25	3
17	ANOTHER SAD LOVE SONG (Laface/Arista 24047)	Toni Braxton	14	13
18	PINK CASHMERE (Paisley Park/Warner Bros.18371)	Prince	17	5
19	AGAIN (Virgin 38404)	Janet Jackson	22	2
20	I GET AROUND/KEEP YA HEAD UP (Interscope 96036)	2-Pac	15	12
21	VOODOO (Elektra 64608)	Teddy Pendergrass	21	5
22	IF (Virgin 12676)	Janet Jackson	16	10
23	RUFFNECK (First Priority/Atlantic 98401)	Mc Lyte	20	10
24	LAID BACK GIRL (Warner Bros. 18422)	Maze Featuring Frankie Beverly	19	8
25	FOREPLAY (Rip-It 1001)	Raab	27	3
26	(I KNOW I GOT)SKILLS (Jive 42177)	Shaquille O'Neal	59	2
27	ALL THROUGH THE NIGHT (Giant/Reprise18414)	P.O.V w/Jade	48	2
28	COMING HOME TO LOVE (Zoo 14099)	Coming of age	34	5
29	SUNDAY MORNING (Reprise 18461)	Earth Wind & Fire	23	7
30	LOOKING FOR MR.DO RIGHT (Giant/Reprise 18429)	Jade	36	4
31	SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)	U.N.V.	24	17
32	ONE LAST CRY(Mercury 862404)	Brian McKnight	26	11
33	HEAVEN KNOWS (Epic 74996)	Luther Vandross	32	7
34	STAY IN MY CORNER (Qwest/Warner Bros.18393)	Keith Washington	42	5
35	I'M A PLAYER (Jive 45152)	Too Short	37	3
36	CRY NO MORE (Gasoline Alley/MCA 54650)	II D Extreme	33	20
37	FOR THE COOL IN YOU (Epic 77109)	Babyface	35	7
38	LOSE CONTROL/GIRL U FOR ME (Keia/Elektra 64643)	Silk	28	13
39	ALRIGHT (Ruffhouse/Columbia 77103)	Kriss Kross	31	9
40	DO THE THANGS (Atlantic 87328)	Levert	40	6
41	GET A LITTLE FREAKY WITH ME (Silas/MCA 54229)	Aaron Hall	41	4
42	HERO (Columbia 77224)	Mariah Carey	66	2
43	NOBODY DOES IT BETTA (Perspective/A&M 7434)	Mint Condition	45	3
44	IT HAD TO BE YOU (Keia/Elektra 64599)	Silk	47	4
45	LATELY (Uptown/MCA 54652)	Jodecl	39	17
46	METHOD MAN/PROTECT YA NECK (Loud/RCA 62544)	Wu-Tang Clan	38	4
47	SHU-B (Warner Bros.18397)	Guesss	51	5
48	LET ME RIDE (Death Row/Interscope/Atlantic 53827)	Dr.Dre	29	5
49	STRAIGHT FROM MY HEART (Maverick/Sire/Warner Bros.18353)	U.N.V	49	4
50	UP ON THE ROOF (Gasoline Alley/MCA 54738)	II D Extreme	62	2
51	SO HIGH (Motown 2217)	7669	52	2
52	KEEP YA HEAD UP (Interscope/Atlantic 98345)	2-Pac	DEBUT	
53	BABY I'M YOURS (Gasoline Alley/MCA 54574)	Shai	43	16
54	WHOOMP (THERE IT IS) (Life 79001)	Tag Team	44	19
55	BREAKADAWN (Tommy Boy 586)	De La Soul	65	6
56	THAT'S THE WAY LOVE GOES (Virgin 125650)	Janet Jackson	46	19
57	COMPUTER LOVE (Kaper/RCA 62675)	NKRU	58	3
58	YOUR LOVE KEEPS WORKING ON ME (MCA 54744)	Jody Watley	69	2
59	WRITTEN ON YA KITTEN (Tommy Boy 583)	Naughty by Nature	57	2
60	SHIFFTEE (Chaos/Columbia 77163)	Onyx	48	4
61	TIME AND CHANCE (Giant/Reprise 18339)	Color me Badd	DEBUT	
62	CALL ME MACK (La Face/Arista 20451)	Usher	53	3
63	LIGHT OF LOVE (Capitol 44953)	Angie & Debbie	50	7
64	BOOM! SHAKE THE ROOM (Jive 42108)	Jazzy Jeff & Fresh Prince	54	8
65	MEGA MEDLEY (Reprise 18420)	Zapp & Roger	55	8
66	COME BABY COME (Tommy Boy 7572)	K-7	71	2
67	STAY REAL (Def Jam/Columbia 77140)	Erick Sermon	60	3
68	CHECK YO SELF (Priority 53830)	Ice Cube / Das Efx	63	8
69	STAND BY YOUR MAN (DefJam/Columbia 77098)	L.L Cool J	75	2
70	TOGETHER FOREVER (Gasoline Alley/MCA 54740)	Shai	73	2
71	IT'S FOR YOU (FROM "THE METEORMAN") (Motown 2207)	Shanice	64	8
72	KEEPIN'MY COMPOSURE (Luke 473)	H-Town	DEBUT	
73	WE GETZ BUZY (Rowdy/Arista 35024)	Illegal	61	6
74	I'M REAL (Ruffhouse/Columbia 77237)	Kris Kross	DEBUT	
75	TRUST ME (Chrysalis/ERG 24849)	Guru & N'Dea Davenport	56	15
76	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	67	18
77	LONG WAY FROM HOME (Motown 2221)	Johnny Gill	DEBUT	
78	SOMEBODY ELSE WILL (EMI 50462)	O'Jays	70	9
79	I GOT YOU (Motown 2213)	Johnny Gill	72	8
80	GUESS I'M IN LOVE (Reprise 18492)	Cheryl"Pepsii"Riley	84	3
81	VERY SPECIAL (Cold Chillin' 18437)	Big Daddy Kane	74	9
82	CHERISH THE DAY (Epic 74980)	Sade	78	8
83	PAINT THE WHITE HOUSE BLACK (Paisley Park/Warner Bros.18382)	George Clinton	80	5
84	HEARTBREAKER (EMI/ERG 58054)	The O'Jays	DEBUT	
85	IF I HAD NO LOOT (Wing/Mercury 859056)	Tony! Toni! Tone!	79	13
86	BETWEEN THE SHEETS (Warner Bros.18434)	Fourplay	68	6
87	ALWAYS (A&M 0342)	Vesta	81	7
88	WHAT'S NEXT? (Elektra 66309)	Leaders of the new school	82	3
89	LICK U UP (Luke 163)	H-Town	83	11
90	LOVE FOR LOVE (Big beat/Atlantic 98382)	Robin S.	86	7
91	THERE'S NO LIVING WITHOUT YOU (Mercury 862 548)	Will Downing	87	9
92	DUMPIN'EM IN DITCHES (Jive 4216)	Spice 1	85	4
93	LET ME BE THE ONE (Atlantic 87347)	Intro	88	12
94	CHEIF ROCKA (Pendulum 64631)	Lords Of The Undergrounds	89	11
95	GET IT UP (FROM POETIC JUSTICE)(Laface/Epic Soundtrax/Epic 77059)	TLC	90	8
96	ABC-123 (Atlantic 87366)	Levert	91	18
97	KNOCKIN' BOOTS (Luke 161)	H Town	92	19
98	93'TIL INFINITY (Jive 42157)	Souls of Mischief	77	2
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REVIEWS *by M.R. Martinez*

■ **LOUIE RANKIN:** *Lethal Weapon* (Mesa R2 79063). Producers: Various.

This guy counts as an original "O.G." in the dancehall toasting universe. Combining broad humor, ribald sexism (is that redundant?) and some of the best production heard in a long time on such records, Louie stays constantly engaging while employing slight reggae riddim, R&B/funk fusion and hip-hop sensibilities to make this diverse collection attractive. Top tracks include "Put On Your Negligee," "Stretch Out," "Girls Perform" (featuring rap by Mike Smoothe), "Fat Nuff" and "Louie, Louie."

■ **JOMANDA:** *Nubia Soul* (Atlantic Big Beat 7 82504). Producers: Various.

They all trade lead vocals with equally effective skill and they sound like the classic retro-soul girl group. They'll inevitably be compared to Jade and other groups that employ the Supremes trio configuration to deliver the soul. Respectable songwriting is framed by respectable production. The harmonies are smoother than some of the leads, but tracks such as "Don't Deny" (a midtempo rollicker), "I Cried The Tears" (an uptempo dancer track) and "Back To You" (a funky love ballad) demonstrate this handsome act's range.

■ **PUDGEE, THA PHAT BASTARD:** *Give 'Em The Finger* (Giant 9 24498-2). Producers: Trak Masterz & others.

This album is dedicated to revenge and delusion, according to Pudgee. Check out tracks like "Check Out The Noiz Niggas," and you have a sampling of what this homeboy is up to. Red Hot Lover Tone and the rest of the Trak Masterz crew have done some phat production. If only they hadn't dissed him as a child. Pudgee's got major league mike skills, it's just a shame the inspiration for their demonstration is not more upscale. Although as hard as his other tomes, "Checkin' Out The Ave." looms as one of the best balanced tracks on this album.

■ **10° BELOW:** *10° Below* (Flashpoint/Priority P2 53870). Producer: C.J. Moore.

Let's talk about hip-hop funk. Then we can talk about 10° Below. They get funky with a sense of humor and adventure through the production on this 10-track debut for Flashpoint. C.J. Moore's production goes from the funk to the blues. Seventies funk is in full effect, but not sampled into a trite haze. While the lyrics are sometimes questionable and inane, tracks like "Poverty Blues" and "Midnight Thief" show up large. They like to have horizontal fun, too. So check out "Hey, Hottie."

PICK OF THE WEEK

■ **SHABBA RANKS:** *Rough & Ready, Vol. II* (Epic EK 57203). Producers: Various.

Shabba ranks high in the dancehall universe because he manages to find hybrid grooves for his sex-me-up attack. On this album, he brings the diverse likes of Maxi Priest, KRS-One and Krystal to his party. And Shabba chants with strength. With Brit reggae soul crooner Maxi Priest, Shabba has created a solid following with the track "Housecall (Your Body Can't Lie To Me)." The American hip-hop flavor is in major evidence on the re-made track "Ting-A-Ling," which is produced by Marley Marl & K-Def. But he really gets busy on the dancehall/hip-hop mixture of the track "The Jam," featuring KRS-One. Major growth in the house on this collection.

THE RHYTHM

By M.R. Martinez

The Beatrice Berry Show **got a special treat recently, when the host (top) got a double dose of soul from Mercury recording artists Oleta Adams and Will Downing (both seated at the piano). Adams is out in support of her latest album *Evolution*, the follow-up to her platinum album *Circle of One*, and Downing was making an advance trip to Chicago in support of his newest album, *Love's The Place To Be*, featuring the single "There's No Living Without You."**

SAMPLES: Brit-based torch songstress **Sade** will bow her first television special Nov. 24 for **PBS**, a filmed concert titled, *Sade: An In The Spotlight Special*. Part of PBS' **WNET**/New York's pop music series, the concert footage was culled from the Epic recording artist's 1993 world tour in support of her recent album *Love Deluxe*. Most of the footage comes from a show at San Diego State University's Open Air Theatre. *In The Spotlight* executive producer **David Horn** says: "[Sade's] an ideal choice for public television because, as an artist, Sade has created a very unique and individual style." ...**Donna Summer, Taylor Dayne, Gloria Gaynor, Thelma Houston, Jade, Shai, Sister Sledge, The Spinners** and **The Stylistics** are among the acts that will be featured Tuesday (Nov. 16) on the NBC-TV special *A '70s Celebration: The Beat Is Back*. The **Ken Ehrlich Production** was taped before a live audience at Los Angeles' Wiltern Theatre...**Pacifica Radio** on Nov. 19 & 20 will broadcast the live concert commemorating the 20th anniversary of the soulful a cappella group **Sweet Honey In The Rock**. Pacifica will broadcast from Cramton Auditorium on the Howard University campus...Lyrics from *Lullabies To Dreamland*, the 1991 children's album by songstress **Deniece Williams**, will be published as part of a Harvest House Publisher's book that will also feature illustrations by artist **Matt Hall**.

Reggae crooner Beres Hammond recently inked a deal with Elektra Entertainment. Pictured after the signing are (l-r): David Bither, senior vp/gm, Elektra Entertainment; Hammond; Dante Ross, vp of A&R, Elektra; Elaine Valentine, director of operations, urban marketing and promotion, Elektra; Mervis Walsh, Hammond's manager; and Fred Jackson, manager of urban marketing, Elektra.

TOP 75 R&B ALBUMS

CASH BOX • NOVEMBER 20, 1993

1	**GET IN WHERE YA FIT IN** (Jive 41526)	Too Short	DEBUT	
2	**TONI BRAXTON** (LaFace/Arista 6007)	Toni Braxton	2	7
3	**IT'S ON(DR.DRE 187UM)KILLA** (Ruthless/Relatively 5503)	Eazy E	DEBUT	
4	**NO PRESSURE** (Chaos/Columbia 57460)	Erick Sermon	DEBUT	
5	**HUMMIN'COMIN'AT CHA** (SoSo Def/Columbia 57107)	Xscape	DEBUT	
6	**I'M READY** (Qwest/Warner Bros 45388)	Tevin Campbell	DEBUT	
7	**187 HE WROTE** (Jive 41513)	Spice 1	1	3
8	**FOR THE COOL IN YOU** (Epic 53558)	Babyface	3	5
9	**MUSIC BOX** (Columbia 53205)	Mariah Carey	4	4
10	**SHAQ DIESEL** (Jive 41529)	Shaquille O'Neal	DEBUT	
11	**ALL THE GREATEST HITS** (Reprise/Warner Bros 45143)	Zapp&Roger	DEBUT	
12	**SONS OF SOUL** (Wings/Mercury 514933)	Tony!Toni!Tone!	6	10
13	**janet** (Virgin 87825)	Janet Jackson	7	17
14	**VERY NECESSARY** (Next Plateau/London 828392)	Salt-N-Pepa	DEBUT	
15	**STRICKLY 4 MY N.I.G.G.A.Z.** (Interscope 92209)	2PAC	21	26
16	**TALKIN'SHIT** (Eastwest 92289)	Martin Lawrence	14	3
17	**BACK TO BASICS** (Warner Bros 45297)	Maze Featuring Frankie Beverly	11	5
18	**INTRO** (Atlantic 82463)	Intro	13	17
19	**RETURN OF THE BOOM BAP** (Jive 41517)	Krs-One	8	3
20	**BLACK SUNDAY** (Ruffhouse/Columbia 53931)	Cypress Hill	12	24
21	**THE WORLD IS YOURS** (Rap-A-Lot/Priority 53861)	Scarface	5	6
22	**A LITTLE MORE MAGIC** (Elektra 61497)	Teddy Pendergrass	9	2
23	**THE TRUTH** (MCA 10810)	Aaron Hall	DEBUT	
24	**THE CHRONIC** (Priority 57128)	Dr. Dre	24	34
25	**FAITHFUL** (Jive 41528)	Hi-Five	DEBUT	
26	**EVERYTHING** (Mercury 518016)	Joe	22	5
27	**IT'S ABOUT TIME** (RCA 66074)	SWV	23	30
28	**YOU MAKE IT EASY** (Qwest/Warner Bros 45336)	Keith Washington	26	3
29	**ENTA DA STAGE** (Wreck/Nervous 2002)	Black Moon	DEBUT	
30	**MILLENNIUM** (Reprise 45274)	Earth,Wind & Fire	19	3
31	**T.I.M.E** (Elektra 61382)	Leaders of the new school	DEBUT	
32	**DA BOMB** (Ruffhouse/Columbia 57278)	Kris Kross	18	6
33	**LOVE DELUXE** (Epic 74734)	Sade	27	40
34	**93'TIL INFINITY** (Jive 41514)	Souls of mischief	15	3
35	**THE MAIL MAN** (Sic Wid It 340)	E-40	17	3
36	**RUNAWAY LOVE** (Eastwest 92296)	En Vogue	16	3
37	**NEVER LET ME GO** (Epic 53231)	Luther Vandross	30	12
38	**BUHLOONE MIND STATE** (Tommy Boy 1063)	De La Soul	25	3
39	**BETWEEN THE SHEETS** (Warner Bros. 45340)	Fourplay	33	4
40	**HEY MAN...SMELL MY FINGER** (Paisley Park Warner Bros)	George Clinton	DEBUT	
41	**THE BODY-HAT SYNDROME** (Tommy Boy 1080)	Digital Underground	20	1
42	**PROVACATIVE** (Motown 374636355)	Johnny Gill	50	13
43	**THE TRUTH** (MCA 10810)	Aaron Hall	10	3
44	**LOVE'S THE PLACE TO BE** (Mercury 518086)	Will Downing	42	6
45	**THE BODYGUARD (Original Motion Picture Soundtrack)** (Arista 18699)	Soundtrack	34	38
46	**BREATHLESS** (Arista 18646)	Kenny G	36	38
47	**THE HITS/THE B-SIDES**(Paisley Park/Warner Bros 45440)	Prince	28	3
48	**LIVE!** (Elektra 61538)	The Isley Brothers	29	2
49	**THE HITS 1** (Paisley Park/Warner Bros 45431)	Prince	35	3
50	**COMING OF AGE** (Zoo 11064)	Coming of age	48	3
51	**HEARTBREAKER** (EMI/ERG 89740)	The O'Jays	32	7
52	**EVOLUTION** (Fontana/Mercury 5114965)	Oleta Adams	39	6
53	**BRIAN MCKNIGHT** (Mercury 848605)	Brian McKnight	43	13
54	**BACDAFUCUP** (RAL/Chaos 53302)	Onyx	38	20
55	**FROM THE MINT FACTORY** (Perspective/A&M 9005)	Mint Condition	47	2
56	**COMIN'OUT HARD** (Suave 0001)	Eightball & MJG	41	4
57	**CHRISTMAS INTERPRETATIONS** (Motown 6365)	Boyz II Men	44	2
58	**MENACE II SOCIETY** (Jive 41509)	Soundtrack	31	14
59	**LOSE CONTROL** (Elektra 61394)	Silk	58	29
60	**THE UNTOLD TRUTH** (Rowdy/Arista 37002)	Illegal	37	5
61	**THE HITS 2** (Paisley Park/Warner Bros 45435)	Prince	DEBUT	
62	**HOOTIE MAC** (MCA 10682)	Bell Biv Devoe	49	8
63	**THE NEW BREED** (Wrap/Ichiban 8120)	MC Breed	55	16
64	**JADE TO THE MAX** (Giant 510-347)	Jade	62	29
65	**21 & OVER** (Loud/RCA 66280)	Tha Alkaholiks	57	5
66	**EAST RIVER DRIVE** (Epic 47489)	Stanley Clarke	52	5
67	**VOICE OFF JAMAICA** (Mercury 518013)	Buju Banton	56	6
68	**FOR REAL THO'** (Atlantic 82462)	LeVert	46	22
69	**BAD BOYS** (Big Beat/AG 92261)	Inner Circle	69	19
70	**TILL DEATH DO US PART** (Priority 57183)	Geto Boys	45	27
71	**BORN GANGSTAZ** (DJ West/Chaos/Columbia 52903)	Boss	40	12
72	**DANGEROUS** (Epic 45400)	Michael Jackson	73	90
73	**AIN'T NO OTHER** (First Priority 92230)	Mc Lyte	53	10
74	**WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)** (Vrigin 88189)	Tina Turner	54	11
75	**THE PREDATOR** (Priority 57185)	Ice Cube	70	37

THE RHYME

By M.R. Martinez

Bad Boy Entertainment was just inked into the Arista Records universe (see story below). According to Bad Boy chief Sean "Puffy" Combs, the company's roster includes underground rapper Kraig Mack, female vocal trio Total 3 and hip-hop singer Q. Pictured at post-signing schmooze session are (l-r): Roy Lott, Arista executive vp/gm; Arista; Combs; Janice Combs; Clive Davis, Arista president; and Kirk Burrowes, Bad Boy gm.

BAD BOYS ON THE BLOCK: "Wunderkind" aptly applies to 22- year-old former A&R vp and producer **Sean "Puffy" Combs**, who just recently inked a pact with **Arista Records** for marketing and distribution of all artists signed to **Bad Boy Entertainment**, owned by his mother **Janice Combs**. Puffy Combs is credited with shepherding the debut albums by **Jodeci** and **Mary J. Blige** to double platinum status. Combs also has produced or remixed tracks for Heavy D. & The Boyz, Father MC, Christopher Williams, Keith Sweat and Supercat. In addition to the the double platinum albums, he is credited with five gold singles, eight #1 singles and two #1 albums. If that weren't enough, Combs has directed videos by artists like Jodeci, Heavy D. and Erick Sermon.

Kirk Burrowes, former marketing manager for **Orion Pictures** and co-promoter of *New York Live*, has been named general manager of the new label. The roster of the new company includes underground street rapper **Kraig Mack**, female vocal trio **Total 3** and hip-hop singer **Q**. The label's first release early next year will feature Kraig Mack.

A PARIS PRIORITY: **Paris**, the Oakland, CA-based rapper who called for the death of former president **George Bush**, has signed his Scarface Records into a deal with Priority Records. The pact calls for Paris to deliver several albums over the long haul. Paris is currently in the studio recording his debut album under the deal. The record is due in February. Priority's first Scarface release is the Paris-produced debut album by Oaktown rappers Conscious Daughters, which is due out in late November.

They can't seem to stop the EFX as EastWest recording act Das EFX is riding a cresting wave with the single "Freakit" from the duo's album *Straight Up Sewaside*, the follow-up to their platinum-plus debut *Dead Serious*. The group recently completed shooting a video to "Freakit" in Los Angeles. Pictured are (l-r): Books of Das EFX; Blitz, a road manager; Michelle Webb, director of video production, EastWest; DJ Dice and Krazy Drayz of the group; Wayne Isham, video producer; and Cury Mavis, video producer.

TOP 30 RAP SINGLES

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1	**STAY REAL** (Def Jam/Chaos/Columbia 77141)	Erick Sermon	6	3
2	**LET ME RIDE** (Death Row/Interscope/Columbia 57128)	Dr. Dre	7	3
3	**SHOOP** (Next Plateau/London/PLG 857 314)	Shoop	18	2
4	**SHIFTEE** (JMJ/RAL/Chaos 77163)	Onyx	8	2
5	**PAINT THE WHITE HOUSE BLACK** (Paisley Park/Warner Bros 18382)	George Clinton	5	3
6	**OUTTA HERE** (Jive 42147)	KRS-One	9	3
7	**YOUNG GIRL BLUEZ** (Cold Chillin'/Warner Bros.18396)	Biz Markie	DEBUT	
8	**NUTIN'TA LOSE** (Tuff Break/A&M 3701)	Dred Scott	DEBUT	
9	**WHAT'S NEXT** (Elektra 66309)	Leaders Of The New SChool	4	3
10	**93 'TILL INFINITY** (Jive 42157)	Souls Of Mischief	22	2
11	**MAKE ROOM** (Loud/RCA 62579)	Tha Alkaholiks	11	3
12	**WESTSIDE STORY** (EastWest 96009)	Yo-Yo	21	2
13	**GOT IT LIKE THAT** (Skanless/Tommy Boy 7125)	Hi-C	26	2
14	**VALLEY OF THE SKINZ** (Mad Sounds/Motown 2206)	Trends Of Culture	3	3
15	**I'M REAL**(RuffHouse/Columbia 77236)	Kris Kross	DEBUT	
16	**NICKEL BAGS** (Pendulum/ERG 5807)	Digable Planets	20	2
17	**(I KNOW I GOT)SKILLZ** (Jive 42177)	Shaquille O'Neal	DEBUT	
18	**DON'T SLEEP ON A HIZZO** (Luke 470)	Poison Clan	16	3
19	**WE GETZ BUZY** (Rowdy/Arista 3-5024)	Illegal	10	3
20	**FLOW JOE** (Violator/Relativity 1185)	Fat Joe	2	4
21	**SOUL BY THE POUND** (Relativity 1183)	Common Snese	12	3
22	**RECIPE** (Chaos/Columbia 77081)	Boss	1	4
23	**WRITTEN ON YA KITTEN** (Tommy Boy 583)	Naughty by Nature	DEBUT	
24	**ALRIGHT**(Ruffhouse/Columbia 77103)	Kriss Kross	13	5
25	**BREAKADAWN** (Tommy Boy 586)	De La Soul	14	3
26	**SKINNY DIP(GOT IT GOIN'ON)** (Chemistry/Mercury 862652)	Ed O.G & Da Bulldogs	DEBUT	
27	**MASH UP THE MIC** (Virgin 38400)	Private Investigators	15	3
28	**LET ME ROLL**(Rap-a-lot/Priority 53831)	Scarface	17	5
29	**INDO SMOKE** (Epic 77026)	Mista Grimm	19	5
30	**FREAK OUT** (Flavor Unit/Epic 7704)	Nikki D	23	2

RAP SINGLE REVIEWS

By Dr. Bayyan

■ **DOMINO:** "Ghetto Jam" (Outburst/RAL OSK 77298).

This record has caused a big buzz and is being re-serviced in the marketplace because of the deal between Outburst and RAL/Chaos. The buzz probably started as soon as people peeped the phat bass line and the sturdy drum groove click trackin' on top. Domino flows easily between sing-song, rap-rap delivery. Not quite alternative, but not mainstream ghetto ghoul madness either.

■ **MELLO K. FEATURING SHAWNY RANKS:** "Do Me" (L.A. Boy 60855-5770-2).

This is all about sex. It's about the prodigious skills of one Mello K., who wants to do and be done. Shawny Ranks breaks through with some tasty chant interludes. The music transcends the mega beat and offers some textural variety. After awhile, however, the constant sexual imagery is like a porno movie—it leaves very little to the imagination.

■ **MR. MYSTIC:** "Back Up, Baby (Why You Stressin' Me?)" (THG Music CDP 1057).

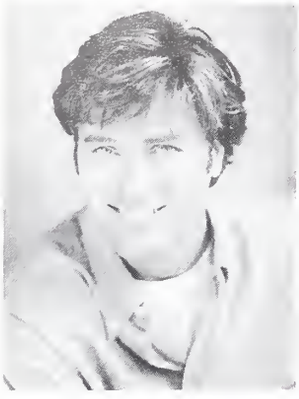
Mr. Mystic seems to be delivering an autobiographical tale of how his baby girl stressed him while he's in the midst of honing his skills as a hip-hop entertainer. However, there's not enough tension in Mystic's delivery. Even though some of the lyrics hit the mark, there's not enough punch in the flow to get the question—"Why you stressin' me?"—answered.

CONTEMPORARY CHRISTIAN

COVER STORY

Michael W. Smith: Christian Music's Boy Wonder

By Kathleen A. Ervin



FOR THE UNINITIATED, Contemporary Christian music, that often curious mix of message and music, is relegated to church and the hard-to-find bin at the local record shop. Artists like Michael W. Smith have been changing the musical status quo with a patented brand of positive pop and an equally positive presence that widely appeals to consumers old and young alike as well as the more discerning radio programmer. But none of this is new to Smith, who, for the past 10 years, has done his fair share of stretching the limits in both the mainstream and Christian marketplace. Defining the growing genre of Christian pop in the early '80s and now in the '90s, Smith has become a textbook example of crossover success.

Smith's across-the-board commerciability has proved he can hold his own in the often fickle and political mainstream, and is not just a product of accidental niche marketing. Strong management, namely Blanton/Harrell of Nashville, Tenneessee and an equally decisive artist development team at Reunion Records, has achieved many calculated firsts in the last 10 years.

With over eight albums and two videos totaling 4.5 million in catalog sales, Smith has four gold-certified albums: *Change Your World; Go West Young Man; i 2(EYE);* and *Michael W. Smith Project.* His *Change Your World* tour played to an impressive half million people in 1993's sluggish concert market. He is the recipient of a Grammy, countless Doves, an American Music Award and received the dubious honor of *People* magazine's "50 Most Beautiful People" in '92. From the *Tonight Show* to *Live With Regis and Kathie Lee*, the guy from Kenova, West Virginia, population 5,000, has seen a lot of his hard work pay off.

In retrospect, it doesn't seem that long ago when Smith first appeared in 1982 at the piano for Amy Grant's *Age to Age* tour. "That was my first memory," recalls Smith. "Going out and opening up for Amy Grant. The first real introduction. I had just made a record—the *Project* album—and all of a sudden I was thrust out playing for Amy in theatres. It was a bit overwhelming. I spent two-and-a-half years on the road with her. What a way to start."

Seemingly endless were the countless awards, accolades and #1 radio hits the young Smith would garner. While he was busy building his own audience on the road with Grant, *Project* was quickly becoming a hit. His second album *Michael W. Smith* 2 would put him back on the road with Grant's *Straight Ahead* tour in '84 and land him a Grammy for Best Gospel Performance (Male).

The years that followed would be a blur of non-stop touring and recording. Notes Smith, "I don't have any bad memories of my career in terms of all the stuff we've done. It's really been an adventure, a journey and I feel like we progressively moved up. There hasn't been any dips. It's been a slow and steady move up the ladder."

Perhaps the only noticable disappointment for Smith resulted from 1985's *The Big Picture.* Co-produced by John Potoker, this third album was a significant stylistic departure from Smith's prior self-produced albums. Lots of programming, synthesizers, keyboards and arrangements created a sound that was progressive for the secular market, let alone Christian. "Lamu," "Pursuit of A Dream," and "Wired For Sound" were songs that reflected the musical atmosphere of the day and were nothing short of stunning in concert. Critics praised the results and there were rumblings that

CHRISTIAN COUNTRY

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1	**I'LL BE BELIEVING** (Word)	Point of Grace	4	7
2	**THERE IS A LOVE** (Warner Alliance)	Michael English	3	8
3	**WE BELIEVE IN GOD** (Reunion)	Amy Grant	2	7
4	**WALK IN THE DARK WITH JESUS** (DaySpring)	Wayne Watson	1	9
5	**ONCE AND FOR ALL** (Star Song)	Whiteheart	8	5
6	**GIVING YOU THE REST OF MY LIFE** (Sparrow 51370)	Bob Carlisle	5	9
7	**THE RIVER** (Benson)	Carman	6	6
8	**HOLD ME, JESUS** (Reunion)	Rich Mullins	7	5
9	**STRANGE WAY TO SAVE THE WORLD** (Benson 29602)	4 Him	9	5
10	**I'M COMMITTED TO YOU** (Warner Alliance 4146)	Steve Camp	10	5
11	**JUST REACH OUT** (DaySpring)	Petra	13	4
12	**WALK ON** (Word)	Bruce Carroll	15	4
13	**KENTUCKY ROSE** (Reunion)	Michael W. Smith	12	5
14	**LIVING IN THE LIGHT OF YOUR LOVE** (Benson)	Al Denson	18	3
15	**WAITING FOR YOUR LOVE** (Sparrow)	Susan Ashton	20	2
16	**FEELS LIKE REAL LIFE** (Sparrow)	Out of the Grey	21	2
17	**LEAN ON ME** (ForeFront)	DC Talk	25	2
18	**STILL CALLED TODAY** (Sparrow 79546)	Steven Curtis Chapman	11	10
19	**HE'S KNOCKING** (Star Song 8286)	Andy Landis	14	9
20	**SECOND STRING** (Reunion)	Wes King	23	4
21	**ARMS AROUND THE WORLD** (Star Song)	Gaither Vocal Band	22	3
22	**EVOLUTION...REDEFINED** (ForeFront)	Geoff Moore & the Distance	19	6
23	**INSIDE OUT** (Star Song)	David Meece	DEBUT	
24	**THE SEA OF FORGETFULNESS** (DaySpring 2537)	Helen Baylor	16	9
25	**FREEDOM** (Myrrh)	First Call	DEBUT	
26	**FINGERTIPS & NOSES** (Benson)	Newsong	27	2
27	**BECAUSE OF YOU** (Star Song)	Two Hearts	DEBUT	
28	**YOU LOVED ME WHEN** (Benson)	Angelo & Veronica	DEBUT	
29	**THE EXTRA MILE** (Warner Alliance)	The Winans	DEBUT	
30	**REACHING IN** (Word)	Cindy Morgan	DEBUT	

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CASH BOX • NOVEMBER 20, 1993

1	**CRAZY 'BOUT JESUS** (Expression 2004)	Randy Coward	2	14
2	**EACH STEP I TAKE** (Morning Star)	Fox Brothers	1	16
3	**CHILD OF THE LIGHT** (Cheyenne)	The Days	3	7
4	**LET'S GET THE DEVIL OUT OF HERE** (Kings Day 12692)	Judy Deramus	4	16
5	**THE MIDDLE MAN** (Heartwrite)	David Patillo	5	16
6	**HEAVENLY HIGH** (Cheyenne)	Bruce Haynes	8	7
7	**HOME AWAY FROM HOME** (Riversong)	Barbara Fairchild	10	8
8	**REVIVAL IS COMING** (Victory)	Billy Holcomb	15	5
9	**ALL OF THIS AND HEAVEN TOO** (His Productions)	Don Vinson	7	16
10	**DIAMONDS FROM DUST** (Dovesong)	Pam Walker	11	11
11	**TAKE MINE** (Cheyenne)	White River	19	6
12	**THEY SEE MY DADDY IN ME** (Homeland 9073)	Margo Smith & Holly	12	16
13	**PARDON ME, I'VE BEEN PARDONED** (Manuel MFBC4)	Manuel Family Band	6	16
14	**BURN BRIDGE BURN** (Independent)	Cross Country	9	15
15	**LOVE CAN CARRY** (Cheyenne)	Steve Gatlin	18	3
16	**AMERICA IN GOD WE TRUST** (Victory)	Billy Holcomb	14	16
17	**SPIT AND WHITTLE CLUB** (His Productions)	Don Vinson	20	6
18	**THE MISSING PIECE** (Riversong)	Dennis Parker	21	8
19	**OKLAHOMA FRONT PORCH BAND** (Intersound)	Terri Lynn	26	2
20	**FORGOTTEN FRIENDS** (Expression 2001)	Ken Holloway	17	16
21	**GO DOWN MOSES** (Circuit Rider)	W.C. Taylor	DEBUT	
22	**NO ONE WORSHIPS THERE ANYMORE** (Homeland 5139)	Bruce Haynes	16	16
23	**SOMETIME'S IN THE NIGHT** (Independent)	Nathan Forrister	DEBUT	
24	**WAY DOWN DEEP** (Homeland)	White River	13	12
25	**GOING SOMEWHERE** (White Horse Music)	T.J. Smith	25	2
26	**THANK YOU** (Morning Star)	Isaacs	22	7
27	**GOD'S NEVER TOO LATE** (Gospel Choice 1005)	Del Way	23	16
28	**I HEARD ABOUT A STONE** (Some Dawning)	Kevin Spencer	24	16
29	**WELL DONE** (Damascus)	Terry Lee Goffee	27	16
30	**OH! I WANT TO SEE HIM** (Psalm Ministries 107)	Susan Luchsinger	30	16

CONTEMPORARY CHRISTIAN

there might be crossover potential in the single "Wired For Sound." However, it was not to be. Despite a Grammy nomination and Dove award for *The Big Picture*, Smith shelved his hopes of getting his music out to mainstream pop.

Remembers Smith, "I was disillusioned, but I learned a lesson. I was chasing it a bit and I decided to really back off. This music business is too fickle anyway. Just be who you are and make great records. If it is meant for you to crossover to the pop market, let it happen naturally. And that's all we did."

Smith wins 1988 Dove award for Long Form Video of the Year—*The Big Picture Concert Video.*

Smith's patience would pay-off. In 1991, *Go West Young Man* would produce Smith's first mainstream hit. With Reunion Records' newly inked distribution and limited marketing agreement with Geffen Records, the pump was primed. Recalls Smith, "I always felt that 'Place In This World' really had a shot, even when I wrote it. It was my belief if we got the right people, got the record company to believe in it, this thing could be a hit. I was at the right place at the right time with the right people."

Actually it was a bit more difficult than that. The single originally released to adult contemporary formats was stalling on the charts until a Geffen radio promoter championed the song to both the label and radio programmers. The calculated risk paid off in a #1 AC hit while CHR landed the single in the Top 15. Smith's foot was in the mainstream pop's door and the rest as they say is history.

While the secular industry has apparently been able to swallow the religious quotient in Smith's music, there are still the conservative hold-outs in the Christian market that can't or won't assimilate Smith's new pop stardom into their playlists or album shelves. Whether it's a problem with lyrics to Smith's latest single, "Kentucky Rose," or the fact that he has hosted VH-1 which advertises condoms and beer, the small but vocal right wingers have made their position clear by refusing to play a particular song or sell a certain album.

Smith's response to this is one of ongoing disappointment. "I think it's sad. I think that people have a very, very narrow view of life. For them things have to be done in a certain way." It's this legalistic, black or white approach, all too common in Christian music, that Smith feels contributes to the mainstream's cautious distance of anything that hints at religion. "You've got these people who are a bit out to lunch, a very small but vocal minority. People like Jimmy Swaggart and Jim Baker are begging for money. There are people that get all bent out of shape because Amy Grant's singing 'Baby, Baby.' ['We don't judge what she's doing but she is a *pop* artist.'] People see all of this, and it becomes people's perception of Christianity."

Smith became a favorite White House performer of President Bush and wife, Barbara. Shown here at a stop during his *Go West Young Man Tour*, Smith is shown visiting with President George Bush (r) and Vice-President Dan Quayle (l) on the same day the cease-fire in the Persian Gulf was announced.

While Smith understands and appreciates the Chrisitan music industry's sometimes militant need to maintain the integrity of what it's doing, that particular approach remains far removed from his own work. He insists he has never written music to fit a particualr marketplace. "Who knows what my next album will be like. I've walked a fine line when I did *Go West*.... I knew Geffen was going to get involved with the record, and I had this song 'Agnus Dei' that was a worship song that I wrote for my church. My spirit, my heart, told me, 'You need to record this song.' The other part of me, my mind —trying to figure out this music business—said, 'Oh you can't put this song on here. Geffen *will not* know where you're coming from.' The whole record is very pop and all of a sudden we've got this worship song on here. I battled that and you know what? I went with what my heart told me. I put it on the record. I didn't care what they thought. I just knew that this song needed to be on the record.

"I hope I can always make a judgment call from that standpoint and not put some songs on a record just because I think Geffen or RCA is going to think 'Gosh, he's on the gospel crusade.' And, who knows, I might add two songs or eight songs about God on the next album. It does not matter to me. I choose not to write for a certain marketplace. I want to be myself. My faith is the most important thing in my life, and the love of Jesus changed my life. It's a personal relationship. A lot of people don't understand it, but it has changed me. That's what drives me. That's what makes me write."

What will the next 10 years bring? Writing for his next album holds his immediate attention and time. He's currently working on his second book, *Place In This World*, a more mature follow-up to '87s popular *Old Enough To Know*. Work continues on opening a legitimate nightclub near his homebase called Rocket Town. There might even be a possible acting career looming in the horizon. "I think if I found the right script with a positive message I might consider it."

Smith shrugs it off as a possibility, not a necessity. "For me a lot of things have always been, if it happens, great, if it doesn't, no big deal. I've always thought that I had what it takes to be a long-term artist. I can continue to do this 10 years from now." Just as long as it doesn't take him from his family of five, wife, Debbie, and the hills of Franklin, Tennessee.

"I get a lot of letters and just got one recently that came from a girl who really had some horrendous stuff in her life going all the way back to abuse as a child. Her letter said: 'I've never heard of you before, and I was listening to my radio station and heard "Place In This World." It just changed my life. I'm a better person. I gave my heart to the Lord. I have a family now. My whole life is changed.' Her life is great now, and it's all because she heard 'Place In This World' on a pop station. Now that's neat."

On hand for the big-screen premiere of Smith's *Change Your World Live* are some old friends (l-r): Gary Chapman; Reunion CEO, Terry Hemming; Amy Grant; Smith; and Smith co-manager Mike Blanton of Blanton/Harrell Inc.

CONTEMPORARY CHRISTIAN

CCM NEWS BRIEFS

RICH MULLINS is heading to Ireland for a video shoot in support of his seventh album *A Liturgy, A Legacy and a Ragamuffin Band*. The video of second radio single, "Here In America," will be shot in Ireland and New York City with **Steve Taylor** and **Ben Pearson** producing. **Reunion Records** will also be servicing Mullins' "You Gotta Get Up (The Christmas Song)" and **Michael James'** "It Wasn't This Child" on a special Christmas disc to Christian radio. RCA will service the same disc to mainstream adult contemporary stations in early November...

Steve Taylor is busy these days. Having just returned from LA's **Youth Specialties Convention**. He's been seen at various concerts looking for a headliner for his Spring tour...

Geoff Moore will take a break from Fall touring to join Kentucky's **Lt. Governor Paul Patton** as the state celebrates the kickoff of the **Salvation Army Kentucky Statewide Kettle Campaign**. Moore will be performing a song from his new album *Evolution*, "Heart to God, Hand to Man," with **Storyville** artist **Pam Mark Hall**...

Dino Kartsonakis will host the *Third Annual All American Music Awards Show* to be held November 15 at the Ozark Theatre in Branson, Missouri. Kartsonakis, who is among the nominees for "Entertainer of the Year," will host the event with co-hosts **Anita Bryant** and **Tony Orlando**. Kartsonakis is currently headlining at the Ozark Theatre with his *Magical Journey of Christmas* show...

Lisa Bevil and **First Call's Marabeth Jordan's** golden tones can be found on **Integrity Music's** new *Build Your Faith*, the latest in the Scripture Memory series produced by **Steven V. Taylor**...

What is it that keeps **ERG's Robert Beeson** in Houston these days? Word is Beeson has just signed a hot new rock band **Imagine This**...

Bride is in Los Angeles working on its follow-up to *Snakes in the Playground*. Produced by **John & Dino Elefante**, the new project is scheduled to release in early '94...

THE SEASON'S OVER BUT NOT FORGOTTEN—Cindy Morgan sang the National Anthem for the Seattle Mariners game at the Kingdome. The handsome fellow with Morgan is the Mariner Moose, mascot for the team.

ONCE IN A LIFETIME—Star Song Records held a little party to celebrate the success of the David Meece album *Once In a Lifetime*. Plaques were presented to the artist for the radio success of singles "Once In a Lifetime" and "Over You" and the success of this latest album that is approaching the 100,000 mark. Pictured (l-r): Stan Moser, Star Song CEO; Mike Keil, director of marketing; Jill Landess, radio promotions coordinator; Meece; Jason Parker, marketing manager; Danny McGuffey, vice president of marketing and sales; and Darrell Harris, president of Star Song.

MOVERS AND SHAKERS—Pictured (l-r): Genesis Records was unveiled by director Mark Blakenship before gospel music representatives, Baptist Sunday School Board employess and trustees as the Board's recording label during a music industry announcement and artist showcase at the Sunday School Board. Pictured (l-r) is the staff and artists: Dan Mann, A&R consultant, Genesis Records; Terry Blackwood; Lari Goss; Amy Roth; Larry Orrell; "Big" John Hall; Chuck Sullivan; Greg Skipper, sales and marketing manager, Genevox Music Group; and Mark Blankenship, director, Genevox Music Group. Seated: James Draper, president, Baptist Sunday School Board.

CATCH A RISING STAR(197Star Song Records is buzzing all over about its new artist, Brian Barrett. Look for him to be featured with Allison Durham on Star Song's December "Catch A Rising Star" retail campaign. In the studio working on Barrett's self-titled debut, back row (l-r): Sonny Lallerstedt, Jerry McPherson; Ronnie Brookshire; Phil Madeira; Jackie Street; Mark Hammond; and Jackie Patillo, A&R/Star Song. Front row: Cheryl Rogers, producer and Barrett.

COUNTRY NEWS BOX

Judd Memoirs: *Love Can Build A Bridge*; PLUS Ashley Judd in award-winning film role

NASHVILLE—It was three years in the making. **Naomi Judd**, the Cinderella of country music, has completed her autobiography, *Love Can Build A Bridge* (Village Books, $24.00, December 1, 1993). The 560-page hardcover volume, profusely illustrated with 80 revealing photographs, has a first printing of 350,000 copies. The Judds were on top of the world and at the pinnacle of fame when Naomi made the announcement that she was being forced to retire because of a life-threatening liver disease. Their *Farewell Concert*, televised on cable, was the most successful musical show in pay-per-view history. "As we stood hand-in-hand, beginning our last song together," Naomi writes, "I knew this was the bottom of the ninth in the World Series with the bases loaded and Wynonna up to bat. As I joined my dearest companion in harmony for our last time, it was like lucid dreaming."

Then the curtain fell on one of the most beloved acts ever. Naomi spent the next two years in isolation, combating hepatitis and reliving for this book her life and career—a saga which her long-time manager Ken Stilts jokingly calls "part Greek tragedy, part soap opera." Funny, shocking, wise, spirited and vulnerable, this is a behind-the-scenes look into the Judds' private life that spares no one and nothing. Here for the world to share is the whole complex, pyrotechnic, on-and-off stage relationship between Naomi & Wynonna—"beloved enemies," in Wynonna's words, who were literally too close for comfort but joined at the hip. Here too, is what Naomi's younger daughter Ashley calls "the indomitable spirit of the Judd matriarchy," embodied in the former nurse's dedication to gaining control over her disease by bringing mind and body into harmony. "Wynonna, Ashley and I are the quintessential rags-to-riches story," Naomi writes. "Tangible examples of the American dream, hope sellers, and living proof that it pays to believe in miracles. In our struggles and triumphs you glimpse the prospect of your own."

NASHVILLE—The award-winning motion picture, *Ruby In Paradise*, starring **Ashley Judd**, will mark its Nashville premiere with a benefit screening for **My Friends House**, a Nashville shelter for abused teens on Monday, November 22 at 7:30 p.m. at the Carmike Cool Springs Galleria Cinemas in Franklin, TN. Judd, along with her family and friends will be in attendance to greet Nashvillians who come not only for an evening of entertainment, but also to help a very worthy cause.

Ruby In Paradise, the winner of the Grand Jury Prize at The Sundance Film Festival, is an October Films release and is written and directed by acclaimed independent filmmaker, **Victor Nunez**. It is the story of Ruby Lee Gissing (Ashley Judd), who is on the run, determined to find a better place and time than her past closed world of the mountains of Tennessee. Tickets for the Nashville premiere may be purchased from My Friend's House, 626 Eastview Drive, Franklin, TN for a tax-deductible price of $7.00. For more information call (615) 790-8553.

Curb/MCA Records superstar Wynonna recently gathered with family and friends to celebrate the success of her 1992 solo debut, *Wynonna*, the first studio album by a female country artist to sell triple platinum (3,000,000 copies). Wy's latest album, *Tell Me Why*, is also a platinum hit, with well over 1,000,000 sold to date. Pictured (l-r) are: Bruce Hinton, chairman, MCA Records/Nashville; Mike Curb, chairman, Curb Records; Al Teller, chairman, MCA Music Entertainment Group; Curb/MCA artist Wynonna; Ashley Judd; Naomi Judd; and Ken Stilts, manager of Wynonna.

Knockin' The Boots

HOUSTON—Reprise/Warner Bros. recording artist **Dwight Yoakam** recently co-hosted MTV's very first country music special, *Knockin' The Boots*, which aired twice in the first week of November. Along with MTV VJ **Duff** at his side in Houston, Yoakam co-hosted this 60-minute program featuring country music videos, interviews and live-performance footage. Yoakam was seen in three videos including "Fast As You" and "A Thousand Miles From Nowhere" from his current platinum album, *This Time*, plus "Suspicious Minds" from the *Honeymoon In Vegas* soundtrack, as well as performing live in Houston from a concert filmed in late September. Why Dwight? Perhaps *Vanity Fair* said it best when they noted, "Yoakam strides the divide between rock's lust and country's lament."

In other Yoakam news: **Peter Fonda, Dennis Hopper** and Yoakam were joined by an eclectic array of celebrities for the grand opening of **Thunder Roadhouse**, the Sunset Strip eatery, motorcycle shop and clothing emporium they co-own. As reported in *USA Today*, over 1,300 friends came out to join the festivities. "This is a place guys on bikes can come to and feel comfortable," says Yoakam. "Our motto is: 'Thunder Roadhouse, where they're not ashamed of you.'" Meanwhile, the clothing store sells Dwight's own hip clothing line, DY Ranch Wear.

SMOKE OUT, MAN!—November 18 is the date of the **American Cancer Society's** *Great American Smokeout*: an upbeat, good-natured effort to encourage smokers to give up cigarettes for 24 hours. This year, the Tennessee Division of the American Cancer Society is honored to have as its Honorary Chairman, **George Lindsey**, co-star of the new *Hee Haw Live* show, scheduled to open on May 6, 1994, at the Roy Acuff Theater at Opryland USA. A three-pack-a-day smoker for many years, Lindsey gave up the habit 2 1/2 years ago. "I want to ask all smokers to give up cigarettes for at least 24 hours on Smokeout day," Lindsey says. "Do it and join the quitters' club. You'll be glad you did!" For more smokeout information call (800) ACS-2345. You'll be glad you did.

HEAVEN ON EARTH: The Honky Tonk Angels—Loretta Lynn, Dolly Parton and Tammy Wynette—are flanked by Sony and Columbia Nashville executives at the press conference and private reception to celebrate the November release of *Honky Tonk Angels*, at the Country Music Hall of Fame in Nashville. Pictured (l-r) are: Jack Lameier, veepee of Sony Nashville promotion; Roy Wunsch, president of Sony Nashville; Lynn; Parton; Wynette; Steve Buckingham, veepee of Columbia A&R; and Connie Baer, veepee of Sony Nashville marketing. The release has been hailed as an artistically rich and historically important album.

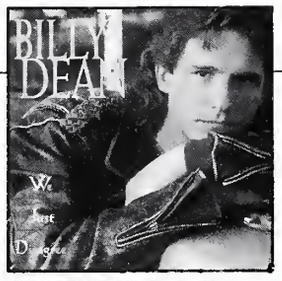
CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

NOVEMBER 20, 1993

#1 SINGLE: Mark Chesnutt

TO WATCH: George Jones #43



HIGH DEBUT: Billy Dean #46

#1 INDIE: Jeff Allen #60

			Total Weeks ▼	Last Week ▼
1	ALMOST GOODBYE (MCA 54718)	Mark Chesnutt	2	11
2	RECKLESS (RCA 66296)	Alabama	3	10
3	THAT WAS A RIVER (Epic 77118)	Collin Raye	5	14
4	MERCURY BLUES (Arista 18711)	Alan Jackson	7	9
5	ON THE ROAD (Arista 2588)	Lee Roy Parnell	10	14
6	HALF ENOUGH (BNA 66047)	Lorrie Morgan	6	15
7	AMERICAN HONKY TONK BAR ASSOCIATION (Liberty 79006)	Garth Brooks	11	5
8	I FELL IN THE WATER (BNA 6_321)	John Anderson	9	12
9	SHE USED TO BE MINE (Arista 2602)	Brooks & Dunn	1	11
10	MY BABY LOVES ME (RCA 66299)	Martina McBride	15	15
11	MY SECOND HOME (Atlantic 82483)	Tracy Lawrence	12	10
12	THE BUG (Columbia 77134)	Mary-Chapin Carpenter	13	13
13	DO YOU KNOW WHERE YOUR MAN IS (Arista 2606)	Pam Tillis	14	12
14	SOON (Liberty 79830)	Tanya Tucker	16	6
15	GOD BLESSED TEXAS (Warner Bros. 45276)	Little Texas	17	8
16	QUEEN OF MY DOUBLE WIDE TRAILER (Mercury 969)	Sammy Kershaw	18	10
17	I DON'T CALL HIM DADDY (BNA 62638-2)	Doug Supernaw	19	7
18	FAST AS YOU (Reprise/Warner Bros. 45241-2)	Dwight Yoakam	21	5
19	THE SONG REMEMBERS WHEN (MCA 54734)	Trisha Yearwood	22	6
20	THE BOYS AND ME (Curb 1062)	Sawyer Brown	24	5
21	SOMEBODY NEW (Mercury 1008)	Billy Ray Cyrus	25	5
22	SOMETHING'S GONNA CHANGE HER MIND (MCA 10658)	Mark Collie	23	9
23	I NEVER KNEW LOVE (Epic 57271)	Doug Stone	26	4
24	WILD ONE (Warner Bros. 18411)	Faith Hill	27	5
25	DOES HE LOVE YOU (MCA 54719)	Reba McEntire with Linda Davis	8	12
26	IS IT OVER YET (MCA 5P-54754)	Wynonna	35	3
27	HAMMER AND NAILS (Arista 2608)	Radney Foster	28	7
28	KISS ME IN THE CAR (Liberty 79000)	John Berry	30	8
29	SMALL PRICE (Epic 77169)	Gibson Miller Band	29	8
30	SOMEPLACE FAR AWAY (Curb 1065)	Hal Ketchum	33	6
31	I WANT TO BE LOVED LIKE THAT (RCA 78063)	Shenandoah	32	6
32	WORTH EVERY MILE (Warner Bros. 5048)	Travis Tritt	34	3
33	JUST LIKE THE WEATHER (Liberty 79763)	Suzy Bogguss	4	16
34	THE CALL OF THE WILD (RCA 66251)	Aaron Tippin	36	5
35	LIVE UNTIL I DIE (Giant 6559)	Clay Walker	37	3
36	WHY DON'T THAT TELEPHONE RING (MCA 10649)	Tracy Byrd	41	3
37	JUST ENOUGH ROPE (Columbia 77159)	Rick Trevino	39	8
38	JOHN DEERE GREEN (Epic 53002)	Joe Diffie	43	2
39	UNBREAKABLE HEART (Giant 18373)	Carlene Carter	40	6
40	SNAKE IN THE HOUSE (Step One 468)	Gene Watson	42	4
41	SHE'D GIVE ANYTHING (Curb D-1066)	Boy Howdy	46	2
42	DRIVIN' AND CRYIN' (Arista 2609)	Steve Wariner	53	2
43	HIGH-TECH REDNECK (MCA 10910)	George Jones	56	2
44	HIGH POWERED LOVE (Asylum 61541-2)	Emmylou Harris	44	5
45	DREAM YOU (Liberty 79832)	Pirates Of The Mississippi	47	2
46	WE JUST DISAGREE (Liberty 79013)	Billy Dean	DEBUT	
47	A LITTLE LESS TALK AND A LOT MORE ACTION (Mercury 1000)	Toby Keith	DEBUT	
48	WERE YOU REAL_Y LIVIN' (Asylum 61544)	Brother Phelps	DEBUT	
49	NOTHING IN COMMON BUT LOVE (Mercury 1031)	Twister Alley	54	2
50	WE CAN LOVE (RCA 07863)	Larry Stewart	DEBUT	

			Total Weeks ▼	Last Week ▼
51	TRASHY WOMEN (Atlanta 82335)	Confederate Railroad	20	15
52	NO TIME TO KILL (RCA 66239)	Clint Black	31	14
53	EASY COME, EASY GO (MCA 54717)	George Strait	38	13
54	HEAVEN'S JUST A SIN AWAY (MCA 54733)	Kelly Willis	45	6
55	NOTHIN' BUT THE WHEEL (Epic 77076)	Patty Loveless	49	19
56	HURRY SUNDOWN (MCA 54688)	McBride & the Ride	48	17
57	WHAT'S IT TO YOU (Giant 24511)	Clay Walker	50	19
58	GOODBYE SAYS IT ALL (Arista)	Blackhawk	DEBUT	
59	YOU CAN'T GET THERE FROM HERE (Atlantic)	Roger Ballard	DEBUT	
60	YOU CAN'T TAKE IT WITH YOU (Epitome CD-2301)	Jeff Allen	63	5
61	WHY'D YOU HAVE TO LOOK SO GOOD (LRK KC-693-C)	Kevin Charles	64	5
62	I'M NOT BUILT THAT WAY (Liberty 79797)	Billy Dean	58	13
63	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Epic 77071)	Joe Diffie	60	17
64	MOONLIGHT DRIVE-IN (BNA 62577)	Turner Nichols	51	11
65	HE AIN'T WORTH MISSING (Mercury 918)	Toby Keith	52	19
66	A NEW HEART (Scott Bros./Hickory 75407-2)	Ernie Ashworth	69	6
67	ONE MORE LAST CHANCE (MCA 54715)	Vince Gill	61	16
68	A COUPLE OF GOOD YEARS LEFT (Columbia 77130)	Ricky Van Shelton	65	13
69	THE GRAND TOUR (A&M 31454)	Aaron Neville	62	15
70	AIN'T GOING DOWN (TILL THE SUN COMES UP) (Liberty 79795)	Garth Brooks	66	15
71	ONLY LOVE (Curb/MCA 54689)	Wynonna	67	18
72	REAL LOVE (Platinum Plus AA CDXpress 1101)	Chris Ridge	77	4
73	THIS ROMEO AIN'T GOT JULIE YET (Arista 2580)	Diamond Rio	68	17
74	IF I DIDN'T LOVE YOU (Arista 2578)	Steve Wariner	70	21
75	MASTER OF ILLUSION (Step One 466)	Clinton Gregory	57	10
76	LOST IN THE NEON LIGHTS (Belltune TV8-3)	Bobby Hood	55	14
77	LET GO (Asylum 64554)	Brother Phelps	71	20
78	FALLIN' NEVER FELT SO GOOD (Reprise/Warner Bros.)	Shawn Camp	73	16
79	IF MY EYES COULD TALK (Killer)	Sylvia Winters	59	10
80	HOLDIN' HEAVEN (MCA 54659)	Tracy Byrd	74	22
81	MY CRAZY MIND (IS DRIVING ME INSANE) (FIA-1002)	Roger Earl	84	3
82	BEER AND BONES (Atlantic 82420)	John Michael Montgomery	75	20
83	COWBOY BOOGIE (Warner Bros. 45319)	Randy Travis	76	11
84	LOOKING OUT FOR NUMBER ONE (Warner Bros. 18463)	Travis Tritt	78	18
85	CAN THIS HEART OF MINE (Henry HMCD-6)	Steve Warren	88	2
86	IN THE HEART OF A WOMAN (Mercury 934)	Billy Ray Cyrus	79	20
87	WHAT MIGHT HAVE BEEN (Warner Bros. 6159)	Little Texas	82	25
88	ASK THE MAN UPSTAIRS (Time TRCD-1573)	Don Richmond	DEBUT	
89	A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038)	Boy Howdy	80	23
90	EVERY TIME I ROLL THE DICE (Liberty 79002)	Chris LeDoux	83	10
91	WORKING MAN'S PHD (RCA 66251)	Aaron Tippin	86	21
92	A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 6057)	Dwight Yoakam	87	20
93	OL' RED (Giant 24490)	Kenny Rogers	85	12
94	RENO (BNA 62537)	Doug Supernaw	89	26
95	WHY DIDN'T I THINK OF THAT (Epic 77025)	Doug Stone	92	22
96	TRUE BELIEVER (Liberty 79668)	Ronnie Milsap	94	19
97	THANK GOD FOR YOU (Curb 77574)	Sawyer Brown	90	20
98	DOWN ON MY KNEES (MCA 54670)	Trisha Yearwood	96	23
99	CAN'T BREAK IT TO MY HEART (Atlantic 82483)	Tracy Lawrence	98	24
100	IT SURE IS MONDAY (MCA 54630)	Mark Chesnutt	97	26

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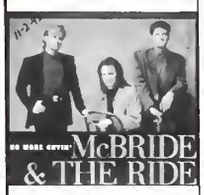
I NEVER KNEW LOVE L. Boone, W. Robinson (Sony Cross Keys Pub. Co., Inc., ASCAP/Wonderland Music Co., Inc./Will Robisongs, BMI) 23
I WANT TO BE LOVED LIKE THAT P. Barnhart, S. Hogin, B. LaBounty (Sony Tree Pub. Co., Inc., BMI/Warner Tamerlane Pub. Co., BMI) 31
IN THE HEART OF A WOMAN K. Hinton, B. Cartwright (WB Music Corp, Warner-Tamerlane Pub. Corp, Brupo Music, Tamerlane Pub. Corp., ASCAP/BMI) 86
IS IT OVER YET B. Kirsch (Nocturnal Eclipse Music, BMI) 26
IT SURE IS MONDAY D. Linde (EMI Blackwood, Linde Manor, BMI) 100
JOHN DEERE GREEN D. Linde (EMI Blackwood, Linde Manor, BMI) 38
JUST ENOUGH ROPE K. Staley, S. Dean (New Haven Music, Inc./Tom Collins Music Corp./BMI) 37
JUST LIKE THE WEATHER S. Bogguss, D. Crider (Famous Music Corp., Loyal Dutchess Music, Lazy Kato Music, ASCAP/BMI) 33
KISS ME IN THE CAR C. Waters, J. Berry (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc./BMI) 28
LET GO D. Brown (Dickie Brown Music, ASCAP) 77
A LITTLE LESS TALK AND A LOT MORE ACTION K. Hinton, J. Stewart (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs of Polygram, BMI) 47
LIVE UNTIL I DIE C. Walker (Linda Cobb Music/Lori Jayne Music, BMI) 35
LOOKING OUT FOR NUMBER ONE T. Tritt, T. Seals (Sony Tree, Post Oak, BMI/WB Music Corp, East 64th Music, ASCAP) 84
LOST IN THE NEON LIGHTS B. Hood, J. Guenther (Quad City Pub., Calafaction Music, BMI) 76
MASTER OF ILLUSION M. Tillis, Jr., C. Ryle (Tillis Tunes, Inc., BMI) 75
MERCURY BLUES R.L. Geddins, K.C. Douglas (B-Flat Music/Tradition Music, BMI) 4
MOONLIGHT DRIVE-IN Z. Turner, T. Nichols, B. Kirsh (Coburn Music/Nocturnal Eclipse Music, BMI) 64
MY BABY LOVES ME G. Peters (Sony Cross Keys Pub. Co., Inc., ASCAP) 10
MY CRAZY MIND J. McCollum, R. West (BMI) 81
MY SECOND HOME T. Lawrence, K. Beard, P. Nelson (New Sony Tree Pub., BMI) 11
A NEW HEART E. Ashworth, A. Clark (Acuff-Rose Music, Inc., BMI) 66
NOTHIN' BUT THE WHEEL J. S. Sherrill (Music Corp. Of America/Brand New Town Music/Old Wolf Music, BMI) 55
NOTHIN' IN COMMON BUT LOVE C. Wiseman, D. Lowery (Almo Music Corp./Micropterus Music, ASCAP) 49
NO TIME TO KILL C. Black, H. Nicholas (Blackened Music, BMI) 52
OL' RED M. Sherill, D. Goodman, J. Bohan (Bulls Creek Publishing, BMI) 93
ONE MORE LAST CHANCE V. Gill, G. Nicholson (Benefit Music, BMI/Sony Cross Keys Pub. Co., Inc., ASCAP) 67
ONLY LOVE M. Hummon, R. Murrah (Careers-BMG Music Publishing, Murrah Music, Tom Collins Music, BMI) 71
ON THE ROAD B. McDill (Polygram Intn'l/ASCAP/Ranger Bob/ASCAP) 5
PROP ME UP BESIDE THE JUKEBOX R. Blaylock, K.K. Phillips, H. Perdew (Songwriters Ink, BMI/Texas Wedge Music, ASCAP) 63
QUEEN OF MY DOUBLE WIDE TRAILER D. Linde (EMI Blackwood Music Inc/Linde Manor Pub, BMI) . . . 16
REAL LOVE Laney Smallwood Hicks (BMI) 72
RECKLESS J. Stevens, M. Clark (W.B. Music Corp., ASCAP/Jeff Stevens Music/Warner Tamerlane Publishing Corp./Flying Dutchman Music, BMI) 2
RENO D. Supernaw, K. King, A. Huff, J. White, T. Buckley, J. Delson, D. Crider (Supernaw Music, ASCAP) . . . 94
SHE'D GIVE ANYTHING J. Steele, C. Farren, V. Melamed (Farren-Curtis Music/Mike Curb Music, BMI/Curb Songs/Farrenuff Music/Full Keel Music, ASCAP/August Wind Music/Alberta's Paw Music/Longitude Music, BMI) 41
SHE USED TO BE MINE R. Dunn (Tree Publishing Co., Inc., BMI) 9
SMALL PRICE A. Cunningham, T. McHugh (MCA Music Pub./ASCAP/Music Corp. Of America, Inc./BMI) . 29
SNAKE IN THE HOUSE T.W. Hale, W. Kimes (Life of the Record Music, Inc, ASCAP/Star Brand Music, ASCAP) 40
SOMEBODY NEW A. Harvey, M. Curtis (Ensign Music Corp.;Famous Music Corp., BMI/ASCAP) 21
SOMEPLACE FAR AWAY H. Ketchum (Foreshadow Songs, Inc., BMI) 30
SOMETHING'S GONNA CHANGE HER MIND M. Collie, D. Cook (BMG Songs, Inc./Judy Judy Judy Music/Sony Tree Publishing/ASCAP/BMI) 22
THE SONG REMEMBERS WHEN H. Prestwood (Careers-BMG Music Publishing, Inc./Hugh Prestwood Music, BMI) 19
SOON C. Kelly, B. Regan (Miss Pammy's Music/Wood Newton Music/Himownself's Music/AMR Publications, Inc./Sierra Home Music, ASCAP) 14
THANK GOD FOR YOU M. Miller, M. McAnally (Travelin' Zoo Music, Beginner Music, ASCAP) 97
THAT WAS A RIVER S. Longacre, R. Giles (W.B.M. Music Corp./Long Acre Music, SESAC/Great Cumberland Music, Diamond Struck Music, Patenrick Music, BMI) 3
THIS ROMEO AIN'T GOT JULIE YET J. Olander, E. Silver (Warner-Tamerlane, Taxicaster Music, BMI/Pickanbo Music, ASCAP) 73
A THOUSAND MILES FROM NOWHERE D. Yoakam (Coal Dust West Music, BMI) 92
TRASHY WOMEN C. Wall (Rhythm Wrangler/Groper Music, BMI) 51
TRUE BELIEVER J. Hiatt (Careers-BMG Music Publishing/Whistling Moon Traveler Music, BMI) 96
UNBREAKABLE HEART B. Tench (Blue Gator, ASCAP) 39
WE CAN LOVE M. Beeson, J. Colucci (EMI April, ASCAP/Hartland Express, ASCAP) 50
WE JUST DISAGREE J. Krueger (EMI Blackwood, BMI/Bruiser, BMI) 46
WERE YOU REALLY LIVIN' R.L. Phelps, D. Phelps (Gum Island Enterprises, BMI) 48
WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP) 87
WHAT'S IT TO YOU C. Wright, R.E. Orrall (Stroudavarious Music, BMG Songs, 2Kids Music, ASCAP) 57
WHY DIDN'T I THINK OF THAT B. McDill, P. Harrison (Polygram Int'nl Pub, Ranger Bob Music, ASCAP, Unichappell Music, BMI) 95
WHY DON'T THAT TELEPHONE RING C. Quillen, R. Hellard (BMG songs Inc./Careers-BMG Music Pub., ASCAP/BMI) 36
WHY'D YOU HAVE TO LOOK SO GOOD A. Wilburn, D. Wills (Funky Monkey Music, ASCAP) 61
WILD ONE J. Kyle, P. Bunch, W. Rambeaux (WB Music Corp/Daniel The Dog Songs, ASCAP/Warner Tamerlane Pub. Corp./Pat Bunch Publishing/Reynsongs Pub., BMI) 24
WORKING MAN'S PH.D A. Tippin, P. Douglas, B. Boyd (Acuff-Rose Music, Careers BMG Music Publishing Co., BMI/BMG Songs, Mickey Hitler Music, ASCAP 91
WORTH EVERY MILE T. Tritt (Sony Tree Pub. Co., Inc./Careers-BMG Music Publishing, Inc., ASCAP/BMI) . . 32
YOU CAN'T GET THERE FROM HERE K. Stegall, R. Murrah (EMI-April Music, Inc./Keith Stegall Music, ASCAP/Tom Collins Music Corp., BMI) 59
YOU CAN'T TAKE IT WITH YOU R.D. Moore, J.D. Hicks (Gehl Music, ASCAP/Pier Five Music, BMI) 60

REVIEWS *by Brad Hogue*

■ **ROGER BALLARD** "You Can't Get There From Here" (Atlantic 82470-2)

The second single from his Atlantic debut, *A Little Piece Of Heaven*, "You Can't Get There From Here" was written by Keith Stegall & Roger Murrah. A melodic ballad which showcases Ballard's soulful style of country, the tune sees Roger seeking sanctuary from his broken heart in another time and place. While it's the time of year for slow tunes, this one's a lot better than average. Let's see if it makes it through the clone factor. Bob Montgomery & Don Goodman produced. Good Stuff!



■ **MCBRIDE & THE RIDE** "No More Cryin" (MCA MCAC-10927)

This lively one comes from the upcoming MCA soundtrack, *8 Seconds To Glory*, starring Luke Perry. It's a guitar-picking, bass-drum crashing, harmony-laden country kicker which demonstrates McBride & The Ride at their best. Written by Terry McBride & Josh Leo, "No More Cryin" provides a welcome relief from country sorrow, giving a little bit of happiness in the midst of all the standout instrumentation. Josh Leo produced another good one.

■ **DIAMOND RIO** "Sawmill Road" (Arista ASCD-2610)

From the Gold Arista CD, *Close To The Edge*, "Sawmill Road" is a mid-tempo, coming-of-age tune written by Sam Hogin, Jim McBride & Dan Truman. It ponders the loss of innocence while offering trenchant personal insight into the changing times. *"We knew Jesus was the answer and Elvis was the king/'Blue Suede Shoes' and 'Rock Of Ages' were the songs we learned to sing/Innocence went out of style and we just watched it go/Yesterday got left beneath the dust on Sawmill Road."* Monty Powell & Tim DuBois produced.

■ **DOLLY PARTON, TAMMY WYNETTE & LORETTA LYNN** "Silver Threads & Golden Needles" (Columbia CSK 77294)

If you missed their performance of this classic tune on the CMA Awards show this year, don't fret. It can be found on Columbia's *Honky Tonk Angels* release, which features Dolly, Tammy, and Loretta at their best. "Silver Threads & Golden Needles" was written by Jack Rhodes & Dick Reynolds and interpreted uniquely by these beloved matriarchs of country music. Check it out. Steve Buckingham & Dolly produced.

PICK OF THE WEEK

■ **BLACKHAWK** "Goodbye Says It All" (Arista)

During a recent press reception for these guys at Nashville's Ace Of Clubs, Arista-Nashville label head Tim DuBois referred to the female character in the accompanying video as "one pissed-off lady!" Maybe so, but she's the only one that's unhappy here. Radio's gonna love this! Written by Johnny MacRae, Charlie Black & Bobby Fischer, "Goodbye Says It All" conjures multitudes of images in just over three minutes. This is the hardest-hitting single I've heard since Brooks & Dunn's "Lost And Found." Excellent debut! Looking forward to the album release.

COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS

CASH BOX • NOVEMBER 20, 1993

The square bullet indicates strong upward chart movemnt
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week ▼ Total Weeks ▼

#1 ALBUM
Common Thread

TO WATCH:
Garth Brooks #2

1	COMMON THREAD: SONGS OF THE EAGLES (Giant 24531)(G)	Various Artists	5	3
2	IN PIECES (Liberty 80857)(P3)	Garth Brooks	1	9
3	EASY COME EASY GO (MCA 10907)	George Strait	3	5
4	GREATEST HITS VOL. II (MCA 10906)	Reba McEntire	4	5
5	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P2)	Alan Jackson	2	53
6	I STILL BELIEVE IN YOU (MCA 10630)(P2)	Vince Gill	6	58
7	ALMOST GOODBYE (MCA 10851)(G)	Mark Chesnutt	7	19
8	TELL ME WHY (Curb/MCA 10822)(P)	Wynonna	8	24
9	THIS TIME (Reprise/Warner Bros. 45241-2)(P)	Dwight Yoakam	11	32
10	CONFEDERATE RAILROAD (Atlantic 82335)(P)	Confederate Railroad	10	38
11	NO TIME TO KILL (RCA 66239)	Clint Black	9	15
12	CLAY WALKER (Giant 24511-2)	Clay Walker	12	10
13	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	13	66
14	HARD WORKIN' MAN (Arista 18716)(P)	Brooks & Dunn	14	36
15	CHEAP SEATS (RCA 66296-2)	Alabama	20	3
16	SOON (Liberty 89048)	Tanya Tucker	26	2
17	THE SONG REMEMBERS WHEN (MCA 10911)	Trisha Yearwood	DEBUT	
18	BIG TIME (Warner Bros. 45276)	Little Texas	16	23
19	IT WON'T BE THE LAST (Mercury 514758)(P)	Billy Ray Cyrus	17	19
20	LIFE'S A DANCE (Atlantic 82420)(P)	John Michael Montgomery	15	37
21	HAUNTED HEART (Mercury 14332)(G)	Sammy Kershaw	21	33
22	SOMETHING UP MY SLEEVE (Liberty 89261)	Suzy Bogguss	18	5
23	HONKY TONK ATTITUDE (Columbia 530021)	Joe Diffie	19	26
24	COWGIRL'S PRAYER (Asylum 61541-2)	Emmylou Harris	24	3
25	IN THIS LIFE (Epic 48983)(G)	Collin Raye	25	59
26	WATCH ME (BNA 66047)(G)	Lorrie Morgan	28	52
27	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	27	55
28	TOBY KEITH (Mercury 514421)	Toby Keith	23	26
29	NO FENCES (Liberty 93866)(P10)	Garth Brooks	22	161
30	IT'S YOUR CALL (MCA 10673)(P2)	Reba McEntire	29	43
31	BRAND NEW MAN (Arista 18658)(P3)	Brooks & Dunn	31	111
32	ALIBIS (Atlantic 82483)(P)	Tracy Lawrence	32	33
33	CALL OF THE WILD (RCA 66251)	Aaron Tippin	33	11
34	RED & RIO GRANDE (BNA 66133)	Doug Supernaw	38	18
35	ONLY WHAT I FEEL (Epic 53226)(G)	Patty Loveless	37	27
36	OUTSKIRTS OF TOWN (Curb 77626)	Sawyer Brown	30	11
37	SOME GAVE ALL (Mercury 510635)(P7)	Billy Ray Cyrus	34	73
38	HEARTS IN ARMOR (MCA 10641)(P)	Trisha Yearwood	36	56
39	HONKY TONK ANGELS (Columbia 53414)	Dolly Parton/Loretta Lynn/Tammy Wynette	DEBUT	
40	HEROES (Warner Bros. 45257)	Mark O'Connor	46	5
41	WYNONNA (Curb/MCA 10529)(P3)	Wynonna	41	81
42	SOLID GROUND (BNA 66232)	John Anderson	42	19
43	THE WAY THAT I AM (RCA 66288-2)	Martina McBride	62	5
44	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	44	106
45	HONKY TONK CHRISTMAS (Arista 78221)	Alan Jackson	DEBUT	
46	A BRIDGE I DIDN'T BURN (Columbia 48992)	Ricky Van Shelton	35	9
47	LET THERE BE PEACE ON EARTH (MCA 10877)	Vince Gill	DEBUT	
48	WIND IN THE WIRE (Warner Bros. 45319)	Randy Travis	40	10
49	T-R-O-U-B-L-E (Warner Bros. 45048)(P)	Travis Tritt	49	61
50	GARTH BROOKS (Liberty 90897)(P5)	Garth Brooks	39	217
51	TRACY BYRD (MCA 10649)	Tracy Byrd	58	26
52	FINAL TOUCHES (MCA 10882)	Conway Twitty	43	8
53	HOMEWARD LOOKING ANGEL (Arista 18649)(G)	Pam Tillis	53	54
54	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	47	125
55	SEMINOLE WIND (BNA 61029)(P)	John Anderson	48	89
56	THE CHASE (Liberty 98743)(P5)	Garth Brooks	56	57
57	LITTLE LOVE LETTERS (Giant 24499)	Carlene Carter	57	18
58	FROM THE HEART (Epic 45303)(G)	Doug Stone	66	61
59	SONGS FROM AN AGING SEX BOMB (RCA 56227)	K.T. Oslin	59	26
60	GREATEST HITS (MCA 10653)	Patty Loveless	60	22
61	DEL RIO, TX 1959 (Arista 18713)	Radney Foster	61	76
62	SPINNING AROUND THE SUN (Elektra 61502)	Jimmie Dale Gilmore	50	9
63	BIG IRON HORSES (RCA 66049)	Restless Heart	63	57
64	SURE LOVE (Curb 77581)	Hal Ketchum	64	55
65	AMERICAN PRIDE (RCA 66044)(P)	Alabama	65	61
66	LET GO (Asylum 61544)	Brother Phelps	52	13
67	WHERE THERE'S SMOKE (Columbia 52980)	Gibson Miller Band	67	36
68	JOSHUA JUDGES RUTH (Curb/MCA 10475)	Lyle Lovett	68	16
69	KELLY WILLIS (MCA 10789)	Kelly Willis	69	16
70	GREATEST HITS 1990-1992 (Liberty 81367)	Tanya Tucker	70	26
71	DRIVE (Arista 18691)	Steve Wariner	54	13
72	MARK COLLIE (MCA 10658)	Mark Collie	55	37
73	ACROSS THE BORDERLINE (Columbia 52752)	Willie Nelson	51	31
74	UNDER THIS OLD HAT (Liberty 80892)	Chris LeDoux	71	47
75	UNDER THE KUDZU (RCA 07863)	Shenandoah	74	13

Cash Box COUNTRY RADIO

HIGH DEBUTS

1. BILLY DEAN—"We Just Disagree"—(Liberty)—#46
2. TOBY KEITH—"A Little Less Talk (And A Lot More Action)"—(Mercury)—#47
3. BROTHER PHELPS—**"Were You Really Livin'"—(Asylum)—#48**

MOST ACTIVE

1. GEORGE JONES—"High-Tech Redneck"—(MCA)—#43
2. STEVE WARINER—"Drivin' & Cryin'"—(Arista)—#42
3. WYNONNA—"Is It Over Yet"—(Curb/MCA)—#26
4. LEE ROY PARNELL—"On The Road"—(Arista)—#5
5. MARTINA MCBRIDE—"My Baby Loves Me"—(RCA)—#10

POWERFUL ON THE PLAYLIST—The big mover on this week's Top 100 Country Singles chart is **George Jones**, who takes his "High-Tech Redneck" single up 13 to dwell at #43. Right above the Possum at #42 is **Steve Wariner**, whose "Drivin'" song climbed 11 since last week. Even closer to the top is **Wynonna**'s latest, "Is It Over Yet," which moved forward nine to wait anxiously at #26. Other significant moves include **Lee Roy Parnell**'s "On The Road," and **Martina McBride**'s "My Baby Loves Me." Both singles jumped a five-spot this week: Parnell to #5 & McBride to #10.

Songwriters Of The Week: **Billy Livsey & Don Schlitz** for the current #1 hit by Mark Chesnutt, "Almost Goodbye."

RADIO NEWS—**Suzy Bogguss** will host a one-hour radio special called ***Country Returns to Lonesome Dove***, sponsored by Cabin Fever Entertainment and Blockbuster Video, produced exclusively for country radio by Ron Huntsman Entertainment Marketing. The program pays tribute to the highest-rated miniseries of all time, *Lonesome Dove*, and its long- awaited sequel, *Return to Lonesome Dove*, which will air on CBS in November. *Country Returns to Lonesome Dove* was produced on compact disc and is available for promotional broadcast with six minutes of local avails on a barter basis for airing December 8, 1993—January 12, 1994. Stations requiring more information about this program should contact RHEM at (615) 255-1100.

LOOKING AHEAD . . . . . .

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. VINCE GILL—"I Can't Tell You Why" (Giant) from *Common Thread*
2. ALAN JACKSON—"Tequila Sunrise" (Giant) from *Common Thread*
3. RESTLESS HEART—"Big Iron Horses" (RCA)

CMT Top Ten Video Countdown

1. Alan Jackson	**Mercury Blues (Arista)**
2. Lee Roy Parnell	**On The Road (Arista)**
3. Martina McBride	**My Baby Loves Me (RCA)**
4. Collin Raye	**That Was A River (Epic)**
5. John Anderson	**I Fell In The Water (BNA)**
6. Tracy Lawrence	**My Second Home (Atlantic)**
7. Lorrie Morgan	**Half Enough (BNA)**
8. Tanya Tucker	**Soon (Liberty)**
9. Little Texas	**God Blessed Texas (Warner Bros.)**
10. Sammy Kershaw	**Queen Of My Double-Wide Trailer (Mercury)**

—Compliments of CMT video countdown, week ending November 10, 1993.

Cash Box COUNTRY INDIE

INDIE CHART ACTION—Leading the *Cash Box* independents again this week is **Jeff Allen** on the **Epitome** label. Allen's debut single, "You Can't Take It With You" moves ahead three spots to wait at #60 this week. **LRK**'s **Kevin Charles** also moves three this week with "Why'd You Have To Look So Good" climbing to #61. Rounding out the top indies for the week is **Ernie Ashworth**'s "A New Heart," which moved three to #66 for the **Scotti Bros/Hickory** label, and **Chris Ridge**'s "Real Love," which moved five to #72 for **Platinum Plus**. Congratulations to all!

INDIE REVIEWS

DON RICHMOND "Ask The Man Upstairs" (Time Records TRCD 1573-93)

They're calling it "positive country" on CDX but "Christian Country" is a more appropriate tag for this new single from Don Richmond. Initiating the song is a finely tuned steel in perfect harmony with Richmond's mellow croon. Written by Richmond with David Walker and produced by Richmond, the tune provides inspiration that He is no further than our prayers. *"If you don't believe me/Ask the man upstairs."*

BILLY JOE SHAVER "The Hottest Thing In Town" (Zoo/Praxis International)

Haven't heard much from this guy in a while? Well, don't expect to hear this one on the airwaves either. While "The Hottest Thing In Town" indeed serves as a riotious barroom stomp, it's way too rocked-out for country radio. Written by Shaver. Produced by R.S. Field.

INDIE NEWS BRIEFS—Step One Records has released **Clinton Gregory**'s first Christmas project, *For Christmas*. With styles ranging from bluegrass to swing, and from contemporary to traditional country, the project is sure to be a fan pleaser. Additionally, this holiday should be particularly special for Clinton and his wife, Mary, as they are expecting their first child in December. Congrats to the Gregorys! . . . . . **FORMER MRS. UTAH-AMERICA**, Patti Miner, is proving her talents are not limited to her good looks. Miner has just released a new, self-penned country single titled "Outlaw Blues" from her latest album titled, ***Simply Patti Miner*** on the **RCM Nominee** label. Patti wrote seven of the 10 songs on the album. The video for the new single, which was filmed in Nashville, has also been released. This is not Patti's first venture into the world of major league country music. She proved herself earlier this year when her first single release, "Here Goes Nothin'" went into the Top 40 nationally for the BFE label. Watch out for "Outlaw Blues" coming your way soon!

Pictured relaxing on the set while filming her new video for "Outlaw Blues," Patti Miner (standing right in background) and manager Cleo Mason (seated in middle in background) talk with some of the video "bad guys" who appear in her newly released video.

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RONNIE RAY
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GENE BRADLEY
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NAMA Show Draws A Record 260 Exhibitors

CHICAGO—The 47th annual National Automatic Merchandising Association convention and trade show, staged in Chicago's McCormick Place (9/30-10/2), attracted a record 260 exhibitors who displayed their product lines in the largest amount of space ever occupied by this show. Equally impressive was the total attendance count of 7,350.

R. Craig Estey, chief executive officer of a group of Portland, Oregon-based, family-owned businesses in the vending and food service industry, was elected chairman of the NAMA board of directors. Estey, whose one-year term will begin on January 1, 1994, had been senior vice chairman of the association. He will succeed Lawrence Levine, president of Woburn Vending, Inc. (Woburn, Massachusetts).

Other new NAMA officers for 1994 will include: Jack E. Thomas, Jr. (Coin Acceptors, Inc.-St. Louis, MO) senior vice chairman; Charles A. Bryden (Canteen Co.-Spartanburg, SC), vice chairman; and Donald J. Hesch (A.H. Vending and Food Services, Inc.-Rolling Meadows, IL), secretary-treasurer.

Several NAMA board members were also elected for terms beginning in 1994.

Award Winners

A number of operators from Ohio and Arkansas shared NAMA's Chairman's Legislative Award, in recognition of their "legislative efforts" at the state level. Among those cited were Dick Batholic (Canteen Co.-Columbus), who led the industry in its drive for a state law indexing the local health vending licensing fees to the Consumer Price Index; along with Arkansas operators Billy Yarbrough and Margaret Motley (CM Vending-Russellville); Joe Hewgley (Joe Hewgley, Inc.-Rogers); Dave Becton (Ten-Ark Distributors-Little Rock); J. Earl Gill, Sr. (Earl Gill Vending-Hot Springs) and Mac Bellingrath (Automatic Vending of Arkansas-Pine Bluff), who actively campaigned to pass a law requiring an annual decal tax on coin-operated vending devices that dispense food, beverages and other items. The vending machine decal tax replaces state and local sales taxes.

William A. Russell (Canteen Service of Steel Valley, Inc.-Youngstown, OH) received the NAMA Arthur Nolan Award, in recognition of his efforts and contributions in behalf of the vending industry. When the Ohio legislature passed a state health law affecting vending, Russell worked with state health authorities as a representative of the vending industry, to assure that amenable regulations were developed, that were beneficial to both regulatory agencies and the vending industry.

Food Donations To Homeless

Chicago's homeless people were provided with more than 8,500 meals, donated by companies who exhibited at the NAMA show. Working with the Greater Chicago Food Depository, 11,000 pounds of food were donated from the leftover food items at the convention, according to Stuart Aizenberg, NAMA's director of trade shows. "We have done this for a number of years, after each of the two trade shows and conventions we have every year," said Aizenberg.

Pictured in the accompanying photos: (Photo 1) a partial overview of the huge McCormick Place facilities that housed this year's NAMA convention; (photo 2, l-r) NAMA president James A. Rost with newly elected '94 officers R. Craig Estey (chairman), Jack Thomas (sr. vice chairman), Charles Bryden (vice Chairman) and Donald Hesch (secretary-treasurer); (photo 3) NAMA '93 chairman Larry Levine (2nd from left) with Chairman's Legislative Award recipients Margaret Motley and Bill Yarbrough, Dave Becton and Mac Bellingrath; and (photo 4, l-r) NAMA president James A. Rost congratulating NAMA vice president and general counsel Richard Funk for his more than 30 years of service to NAMA and his continuing efforts (with other industries) in trying to convince the government to issue a new dollar coin to replace the current dollar bill.

AAMCF Continues Its Efforts To Combat Child Abuse

CHICAGO—The American Amusement Machine Charitable Foundation recently participated as a sponsor for the National Committee for the Prevention of Child Abuse's 1993 Gold and Silver Ball, which was held on October 1 at the Four Seasons Hotel in Chicago.

AAMA executive director Robert Fay and AAMA assistant Michele Piazza represented the association at the event, which saw such celebrity representation as singer/songwriter Michael Bolton (NCPCA national honorary chairman); NBA basketball players B.J. Armstrong and Mitch Richmond (recipients of the 1993 NCPCA Special Friend Award) along with members of Chicago society.

Attendees at the ball also had the opportunity to help raise money for this worthy cause by purchasing tokens to play two pinball machines that were donated for the occasion by Frank Gumma Jr. of American Vending Sales in Elk Grove Village, Illinois. According to Fay, "The machines were a huge hit at the ball. It was really interesting to see all of these people, attending a formal event, getting excited about playing coin-operated games."

Although 1993 marks the first year AAMCF has served as a sponsor for this event, the relationship of the two associations goes back a number of years. Six years ago, AAMA and NCPCA launched a poster series designed to promote positive parent-child relationships, and to raise public awareness of child abuse prevention. Past celebrity participants in the program include Patrick Ewing, Bo Jackson and Fred Savage. The poster project will take place again this year and the 1994 spokesperson is in the process of being selected.

In summing up the event Fay added, "Overall this gave AAMCF the opportunity to be recognized for its continued efforts towards the fight against child abuse."

Pictured in the accompanying photo (l-r) are: Anne Cohn Donnelly (NCPCA exec dir.), Mary Menaker (NCPCA '93 chairperson), Michael Bolton (NCPCA honoree), Michele Piazza (AAMA asst. receptionist), Robert Fay (AAMA exec dir.) and Bonnie Klaisle (NCPCA pres.-Chicago board).

Data East's *Tales From The Crypt*

CHICAGO—Here you have a pinball machine that is "frightfully fun" to play; the keywords being "fright" and "graveyard," which should certainly peak the interest of players as they take their turns at Data East's new *Tales From The Crypt* pinball machine.

To quote Joe Kaminkow, Data East Pinball's vice president of design and engineering, "*Tales From The Crypt* pinball is based on the comic book first published in 1950 and the HBO television series that's now enjoying its fifth anniversary. Several of Hollywood's biggest producers including Dick Donner, Robert Zemeckis and Bob Gale are joining forces to develop a multi-million dollar *Tales From The Crypt* movie."

This machine will obviously be accompanied by a great deal of national promotions, publicity and tie-ins.

The play features provide a fiendishly difficult experience for pinball enthusiasts who will be amazed as the ball traverses the gravity defying 360-degree horizontal and 180-degree vertical ramps. As the tombstone sinks into the playfield there is the follow-up excitement of three playfield spinners, which ultimately provoke the shaking of the cabinet, to add to the excitement. The play action is non-stop and ongoing throughout to keep players interested.

Further information about *Tales From The Crypt* may be obtained through factory distributors or by contacting Data East USA, Inc. at 408-286-7080.

Data East's ***Tales From The Crypt***

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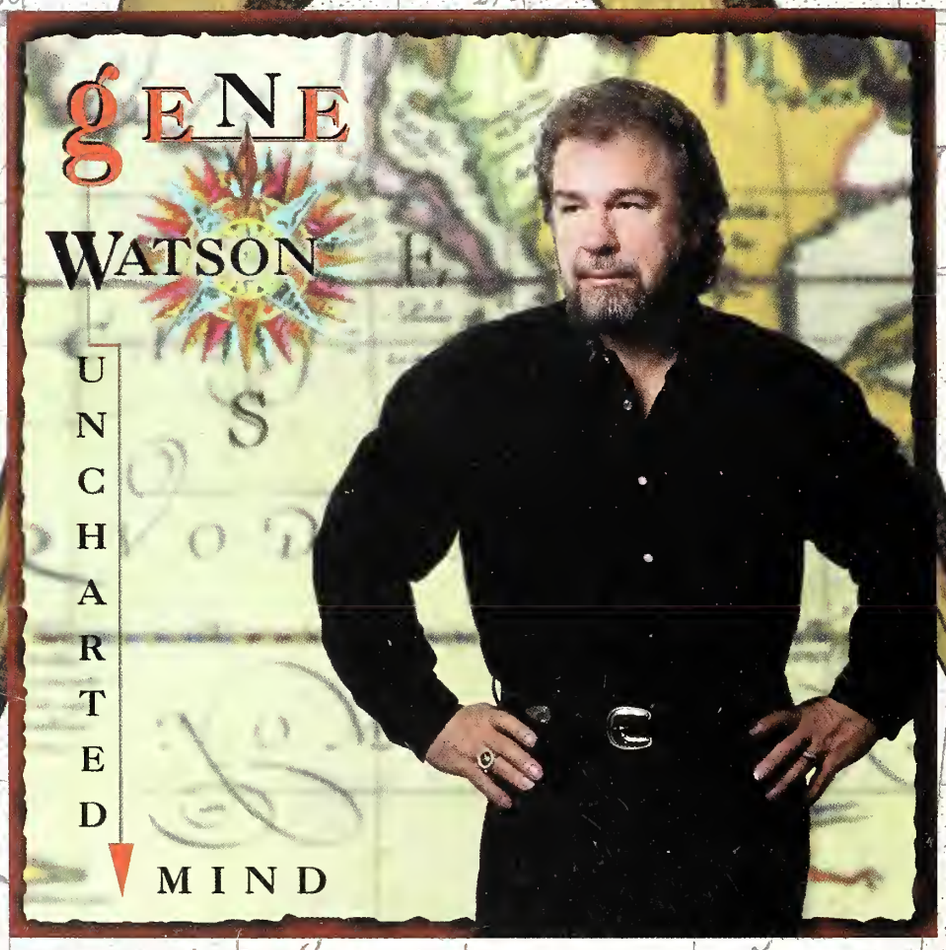

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